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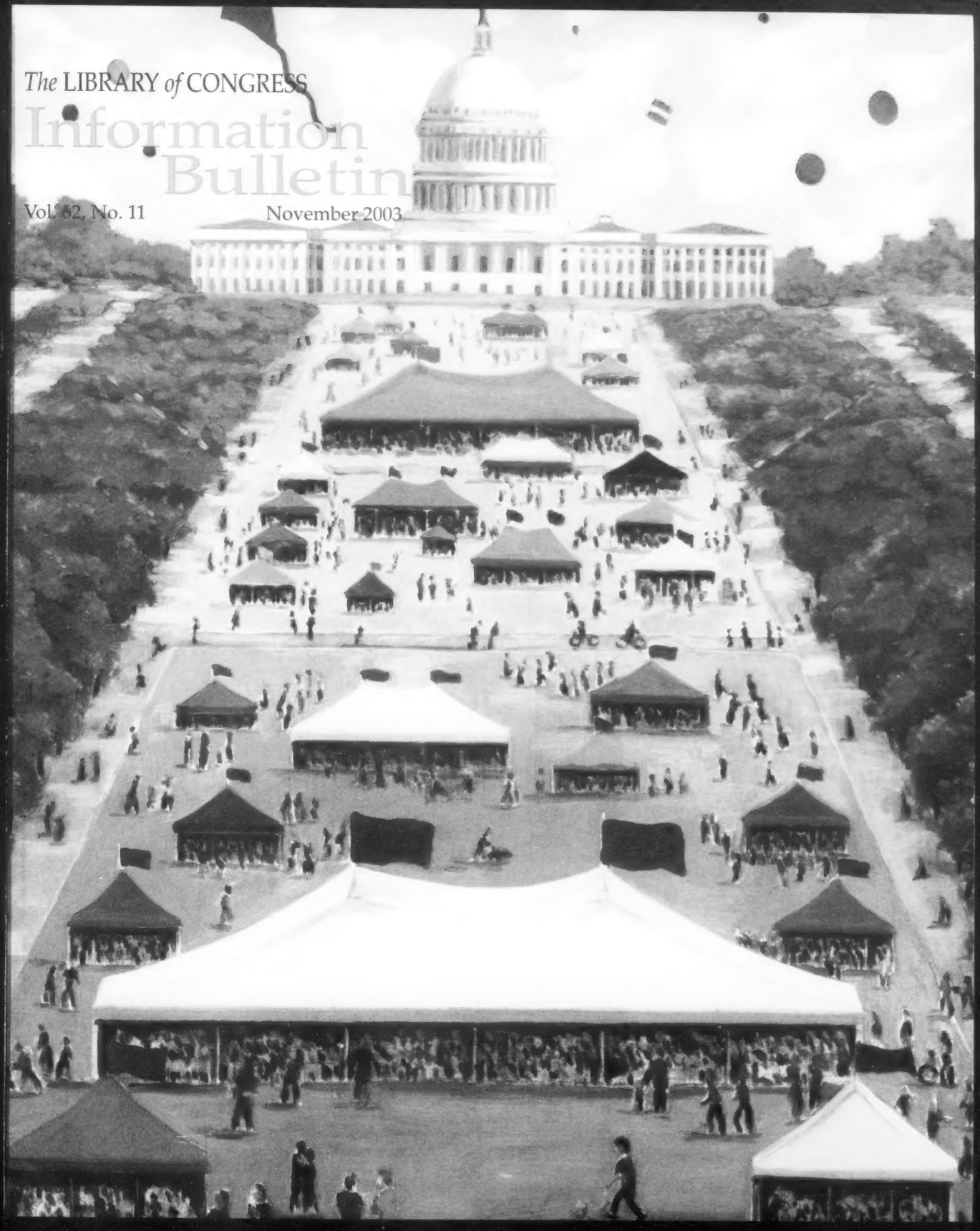

NATIONAL BOOK FESTIVAL

The LIBRARY *of* CONGRESS

Information Bulletin

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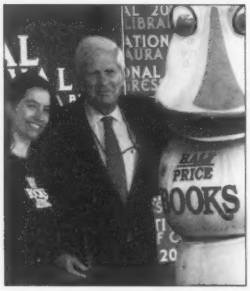
JAMES H. BILLINGTON
Librarian of Congress

267

On the Cover: A breezy fall day on the National Mall in Washington was the setting for the third annual Library of Congress National Book Festival on Oct 4. Poster artwork by Joey Mánlapaz.

Cover Story: For a third time, Library staff and volunteers charmed thousands of book lovers at the Library's annual National Book Festival, featuring authors, storytellers and celebrities assembled in the name of the passion for the printed page. 259

New Pavilions: Poetry aficionados and fans of home and family books had their own spaces at this year's festival. 263



272

For the Young and Young at Heart: From NBA stars to American Girls and all tastes in between, everyone enjoyed the Children's and Teens' pavilions. 267

Reading Advocate: The Librarian of Congress received an award at the festival for his efforts in promoting literacy. 272

Just the Facts: Reporters, scholars, historians and biographers were a popular ticket at the festival in the History Pavilion. 273

Telling Tales, Spinning Yarns: Fiction, mystery and storytelling were on display at their own festival pavilions. 277

284

Poems of the Laureate: Louise Glück began her term as Poet Laureate with a reading at the Library Oct. 21. 282

Right Coast, Left Coast: The Library has a new West Coast presence in the Library of Congress/Ira Gershwin Gallery at the Walt Disney Concert Hall in Los Angeles. 281

New Books at the Library: New books on African American culture; architecture; and the American frontier are now available. 284

News from the Center for the Book 286

286

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NATIONAL BOOK FESTIVAL

Third Annual Festival Draws Record Crowd

Because of the large number of authors, poets and storytellers who participated in the 2003 National Book Festival on the National Mall, it is impossible to report in full on every presentation. Included here are several articles that attempt to capture the spirit of the festival and give an idea of the wide range of authors and book-lovers who shared their experiences and their love of reading with the thousands of people who flocked to the Mall to join the fun.

By GAIL FINEBERG

Story writers and tellers by the dozens and listeners and readers by the tens of thousands gathered on the National Mall on Saturday, Oct. 4, to celebrate the joy of reading at the third National Book Festival organized and sponsored by the Library and hosted by first lady Laura Bush.

Sun emerging from dark morning clouds warmed the crowds that, by midday, were swelling to an estimated 60,000-70,000 to see celebrity Julie Andrews, hear their favorite authors and wait in long lines to get their books signed.

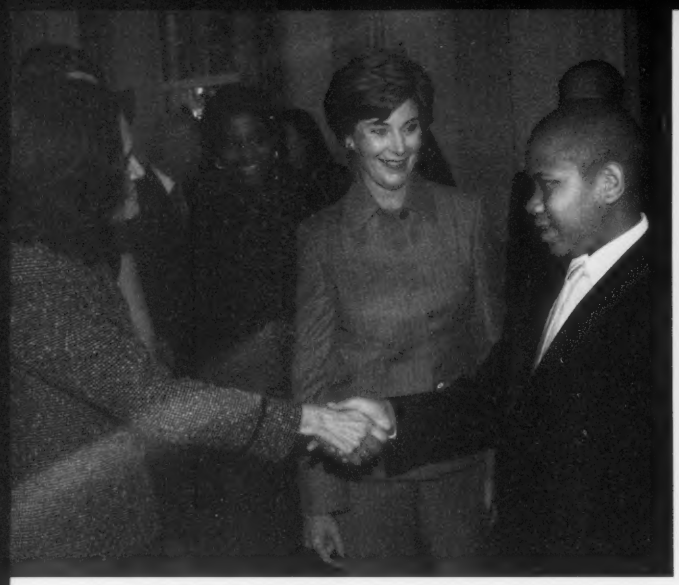
The Library and the White House each held events to welcome more than 80 authors, illustrators, storytellers and poets to the festival. At a gala in the Coolidge Auditorium of the Jefferson Building on Friday night, wife of Librarian of Congress James H. Billington, Marjorie Billington, escorted President George W. Bush to his seat in the front row, and then the Librarian and Laura Bush opened the program. Other speakers during the program were book festival participants Bob Schieffer, Steven Carter, Tom Clancy and Julie Andrews, who described to the attentive and enthusiastic audience some of their personal reading and writing experiences.

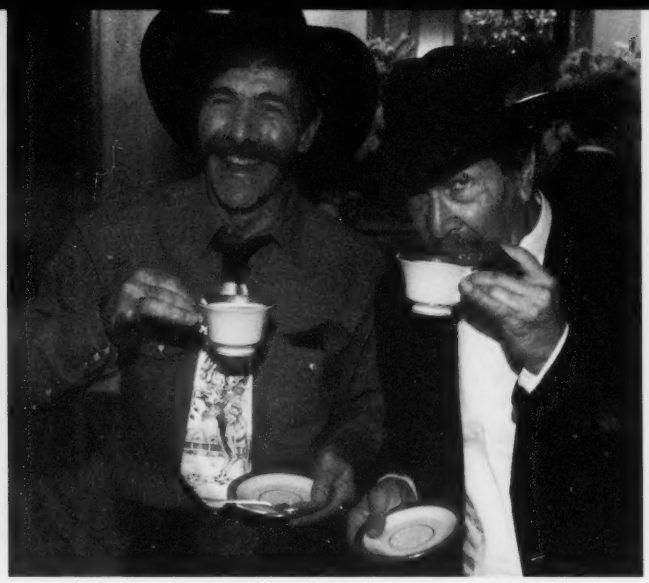
The next morning after a White House breakfast for the authors and festival organizers, Mrs. Bush extended greetings to "all the bookworms" who come to the festival and thanked the festival's patrons and, most of all, the creators.

Michael Carpenter

First lady Laura Bush opens the 2003 National Book Festival in the Library's Coolidge Auditorium with remarks about her love of books and the importance of reading.

Librarian of Congress James H. Billington and Laura Bush welcome more than 80 authors, illustrators, storytellers and poets to the National Book Festival.





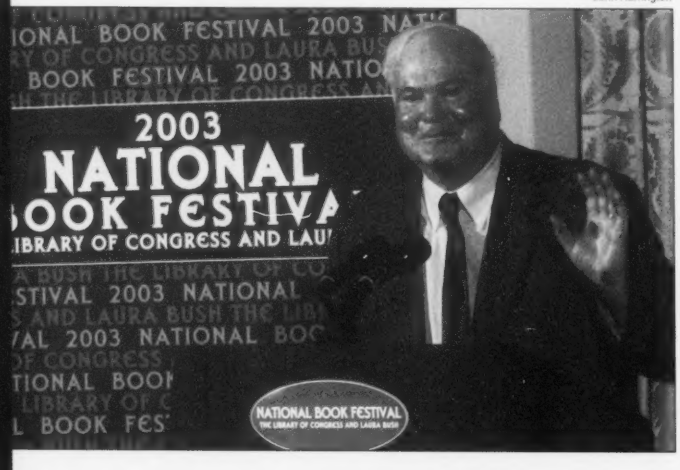
John Harrington

At left, Laura Bush with more special guests at the White House reception. On right, cowboy poet Paul Zarzyski and Texas author Kinky Friedman enjoy breakfast at the White House.

John Harrington

Above, Walter Isaacson discusses his book "Benjamin Franklin and the Invention of America." Below, author Pat Conroy recalls listening to his mother read good books.

John Harrington



"Without you, we would not have tales of mystery, history and heroism. We wouldn't have characters to intrigue us or rhymes to inspire. And we wouldn't have good books to devour, as Julia Glass says, like contestants at a pie-eating contest." Mrs. Bush extolled the enjoyment of books and the power of the printed word, saying that "a good book is like an unreachable itch; you just can't leave it alone."

"Our history as a people and a nation is a great story, pieced together like a quilt, bit by bit, generation by generation," she said. "By reading together and sharing stories, we become part of the fabric of the American community."

Mrs. Bush shared the podium with other book enthusiasts, among them Walter Isaacson, whose latest book is "Benjamin Franklin and the Invention of America." He said Franklin, a voracious reader, prolific writer and the nation's first librarian "would have loved the book festival."

When popular writer Pat Conroy took the stage, he recalled hearing his mother read softly from "The Diary of Anne Frank." The story ended abruptly, and the children wanted to know what had happened to Anne. "My mother had to tell us about the cattle cars and the death camps. Then she said, 'I want to raise a family that will hide Jews.'" The next day, Conroy continued, "my sister, 6, took me by the hand to a neighbor's house and knocked. 'We will hide you,' she announced to the startled lady at the door. That's the power of reading," Conroy said.

Thanking Mrs. Bush for promoting literacy, former National Basketball Association all-star-turned-author Bob Lanier gave her an NBA jersey and said, "You believe as I do, that reading is at the core of a child's development." He said the NBA Read to Achieve program has opened more than 60 reading and computer centers for children.

Among those invited to the White House was Rashad Davis, 14, of Richmond, Va., a friend of Mrs. Bush since 2001, when he wriggled close enough to shake her hand at the first book festival opening on the Library's Neptune Plaza. She noted his name and address and later visited him in Richmond.

This year's festival visitors also included members of Laura Bush's Texas book club, readers from a family literacy program in Virginia, seniors from an online book group, members of a mother-daughter book club and librarians from every state in the nation.

Francine Liem

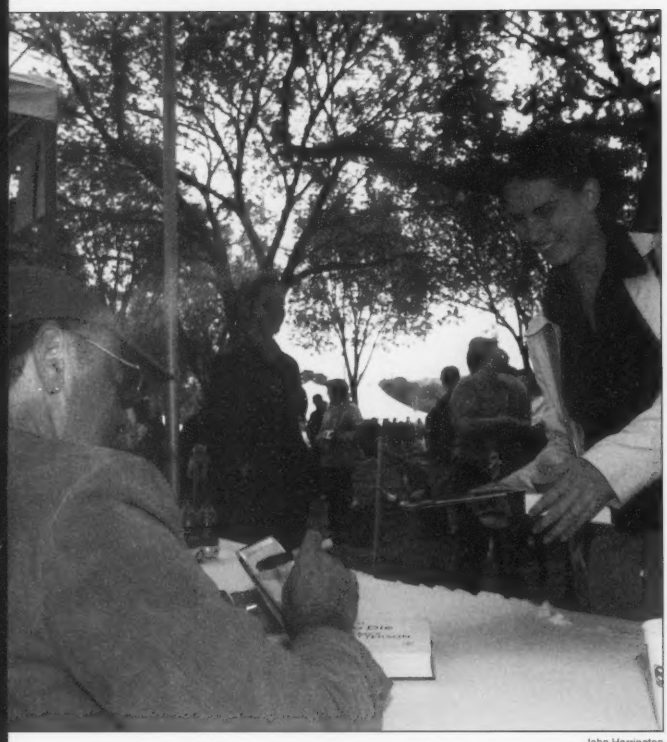
The Librarian and Mrs. Billington, above, pause on the National Mall during the National Book Festival to visit with Paul B. Ellis, 6, son of a Library staff member. Below, first lady Laura Bush and her friends enjoy one of the many programs at the National Book Festival.

Francine Liem

Mary Kay Dahlgreen, coordinator for the Oregon State Center for the Book and a statewide literacy program, said she comes nearly 3,000 miles to the National Book Festival "because it is crucial for people to understand how important books and reading are." She and other librarians said the National Book Festival, with its Pavilion of the States, gives them the one opportunity they have in a year to come together to share ideas for ways to promote literacy and reading. "I love the National Book Festival," Dahlgreen said.

Words flowed nonstop from the podiums of eight pavilions. Nearly everyone with access to a microphone could tell a funny, serious or gripping story, even the chefs, home decorators and gardeners appearing in the new Home & Family Pavilion.

Kids had a chance to be heard, too, as they interviewed Julie Andrews and the Librarian of Congress, asked questions of their favorite authors and had their pictures taken with storybook characters on the grounds. A new pavilion for Children and Teens featured writers for older readers, who mobbed their favorite authors as if they were rock stars and waited for hours

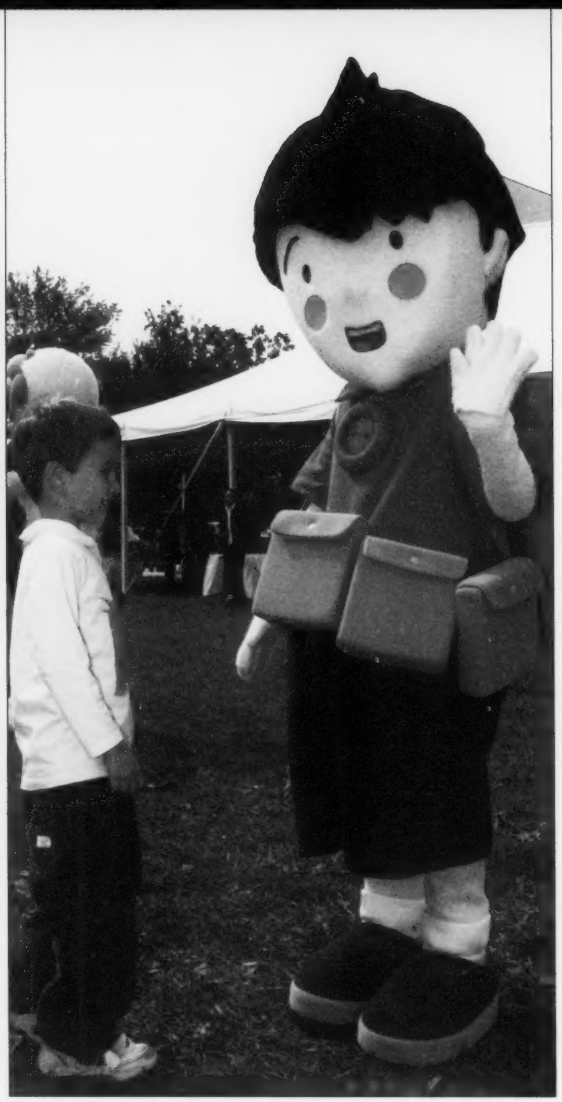


John Harrington

Fans waited in long lines to have their books signed by authors such as Edgar Award-winning mystery writer James Patterson.

Library staff who worked hard to make the festival a success included Visitor Services Officer Teri Sierra, festival project manager Roberta Stevens and Chief of Staff Jo Ann Jenkins.

Charlynn Spencer Pyne



Francine Liem

A young festival-goer is greeted by George of the George Shrinks series, courtesy of PBS Kids.

to collect authors' signatures. Younger ones waited in long lines to see Miss Frizzle and investigate Scholastic's Magic School Bus.

People stood four and five deep at the edges of pavilions to hear popular speakers and four abreast in author-signing lines. They overran a book sales staff and stuffed themselves into the Library of Congress Pavilion to learn about Library services. The Pavilion for the States was packed all day, as was the Let's Read America I Pavilion.

"This was a big success for us," said festival project manager Roberta Stevens. She said the Library gave away 45,000 programs, 27,250 bookmarks, 10,000 posters and 650 cases of water. And Billington added his thanks to all of those who worked so hard to make the third National Book Festival possible. "The festival couldn't happen without the staff of the Library of Congress, volunteers and sponsors," the Librarian said. ◆

Gail Fineberg is editor of the Library's staff newsletter, The Gazette.

NATIONAL BOOK FESTIVAL
POETRY • HOME & FAMILY • POETRY • HOME & FAMILY POETRY • HOME & FAMILY • POETRY • HOME & FAMILY • POETRY • HOME & FAMILY

The Smithsonian's buildings provided a backdrop for the festival pavilions on the Mall.

New Pavilions at Book Festival

Poets, Chefs, Gardeners and Home Experts Featured

Two new pavilions at the third National Book Festival—Poetry and Home & Family—featured poets from across the nation and attracted cooking and home decorating enthusiasts throughout the day.

Poetry Pavilion

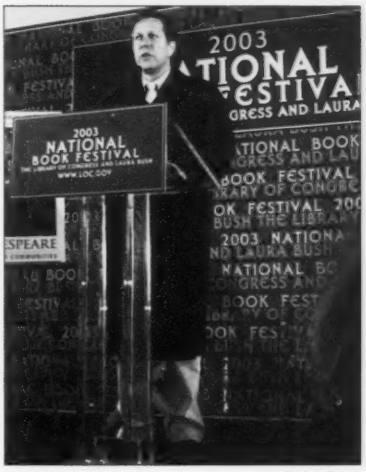
Thirteen poets of different ethnic backgrounds came from all over the United States to share their unique voices as the Poetry Pavilion made its debut at the book festival.

Three poets described leaves blowing in the wind, three mentioned personal hardship as adults, and two remarked on children's boredom as fodder for their poems. Together, the poets offered a cornucopia of experiences, emotions and images, many in rhyme, some in open verse.

"Poetry is a language, and [as with] any language, you can articulate anything in the human experience," said Dana Gioia, chairman of the National Endowment for the Arts, which sponsored the pavilion with funding from the Kinder Foundation.

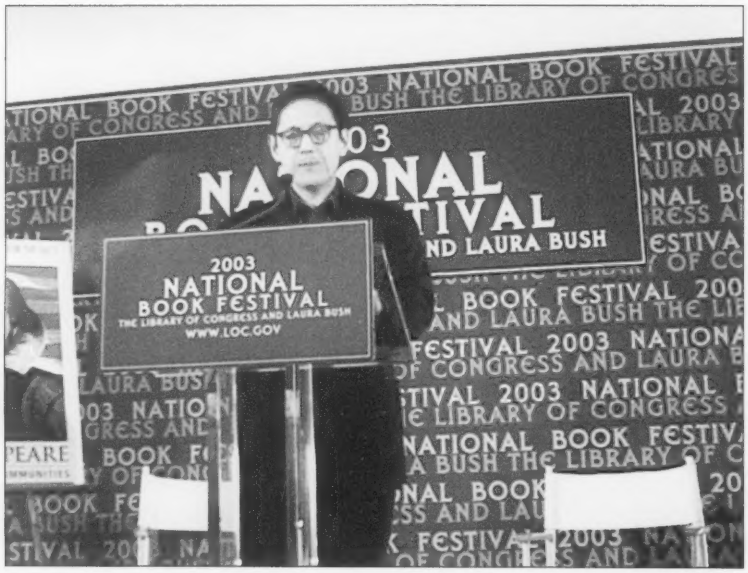
E. Ethelbert Miller, of Washington, D.C., opened the readings with a sonnet by Pablo Neruda and then read from his own work, including "Honey and Watermelons." The poem is about a bomb maker "who weaves his fingers into metal and wires, who has a book on the table he doesn't understand, who walks down the street until he is next to a man who looks like me."

Rhina Espaillat called poetry the universal language. "There is something in poetry that transcends the dictionary meaning, and that is the music," said Espaillat, who was born in the Dominican Republic. "Memory is a filament, weaving, weaving what I am. Butter, coffee, musty beans, caramel and guava jam," she read from her poem "Bodega."



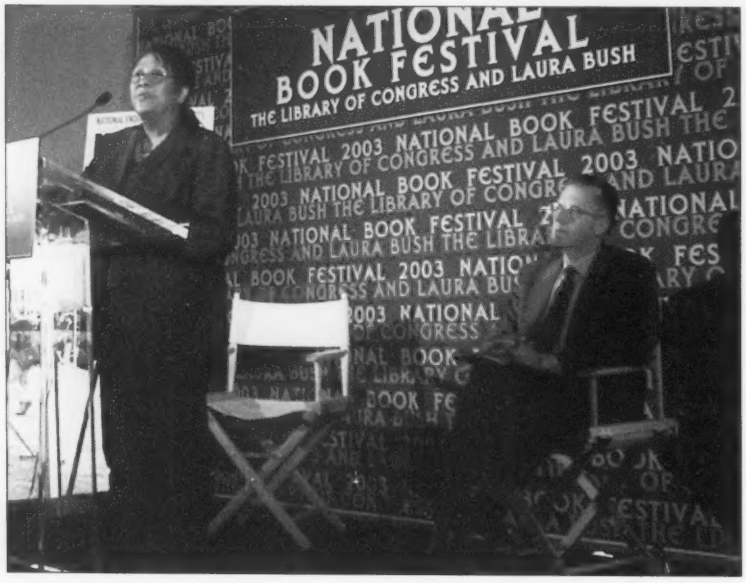
Yvonne French

Dana Gioia, chairman of the National Endowment for the Arts, speaks at the Poetry Pavilion, which NEA sponsored.



Yvonne French

Above, poet Li-Young Lee; below, Marilyn Nelson and David Lehman



X.J. Kennedy also spoke of the power of poetry, saying that it goes back to Greek times when it was sung, though we have lost the tunes. He drew an appreciative response when he sang "In a Prominent Bar in Secaucus One Day," about a lady named Rose who exaggerates her past.

Marilyn Nelson, the daughter of a Tuskegee Airman, read a cycle of seven sonnets about her grandmother's Hickman, Ky., church, founded by a former slave who had preached to mules. "The Lord himself was a tested, broken mule, but y'all can try the patience of a saint." Later he tells his human flock, "Be a witness. Pull the plow and sow God's word. On harvest day your heart will rise up."

Kay Ryan, who grew up on the Mojave Desert, called patience "the sport of truly chastened things." Tami Haaland, who lives in Montana, talked about finding tepee rings, or rocks Native Americans placed around their tepees. Larissa Szporluk from Ohio read, "The cypress never thinks twice about carrier doves or whether it was fathered."

B.H. Fairchild, who grew up in southwest Kansas, read a poem about rolling a car for kicks. "Boredom grows as thick as maize in Kansas," he explained. Fred Chappell, from the North Carolina mountains, concluded the readings with these words from his poem "Literature": "each reader still entranced by the courtly chronicler of his native land."

The poets' appearances were arranged by Gioia. He and David Lehman, series editor of "The Best American Poetry," introduced the poets and at noon held a kind of teach-in by reading poems that both popular and under-recognized American poets have written over the years.

Home & Family Pavilion

Celebrity chefs, gardeners and home decorators attracted big crowds to the book festival's new Home & Family Pavilion. The stories they told demonstrated that facts can be funnier than fiction.

• **The Chefs:** Authors Jacques Pépin, one of America's best known French chefs, and Patrick O'Connell, award-winning chef and owner of the Inn at Little Washington, both discussed how culinary traditions have changed.

"Seemingly overnight, American chefs and restaurants are on a par with any in the world," said O'Connell. "A new confidence has replaced previous insecurities about dining."

He recalled a different time, growing up in Washington, D.C., and Maryland, when hostesses were more interested in cleaning house than cooking for a party.

Cooking from scratch is very different today than it used to be, Pépin said. When he was learning the business in his native France during the 1950s, cooks started by killing the chicken, plucking it, eviscerating it and basting it, being very careful that the meat did not stick to a pot set on an erratic wood-burning stove. Today, he said, the cook starts with a chicken already boned and skinned and a no-stick pan placed over electric or gas heat.

Both chefs recalled their learning experiences on opposite sides of the Atlantic. After dropping out of college to work in a restaurant and observing the artistry of great chefs in France, O'Connell moved onto a Virginia farm. He bathed in a river, borrowed

Francine Liem

Chefs Jacques Pépin and Patrick O'Connell share a laugh.

cookbooks from the local library, and cooked constantly, also on a wood-burning stove, to keep warm. "I was cooking everything I could get my hands on; my friends said even the pets weren't safe," he recalled.

He recruited his friend Reinhardt Lynch from Boston, and the two began catering for parties of 300 or more—an enterprise that required, in winter, slithering across an icy bridge to the farmhouse with grocery bags in hand and slithering back with mountains of canapés and hors d'oeuvres precariously balanced. Riding in a van en route to one party, a small waitress wearing the black dress and white frilly apron of a French maid bounced head-first into a bowl of marinating mushrooms.

Their lives changed when they decided to have the customers come to them. They borrowed $5,000 and opened a kitchen in a 1978 blizzard with a $4.95 entrée, chicken with tarragon. A Washington food critic gave their restaurant a rave review, and the world now beats a path to the Inn at Little Washington. It was named "America's best" dining room in 2003 by "Zagat."

In hilarious detail, Pépin described his apprenticeship at the Grand Hotel de l'Europe in Paris. One morning, his chef ordered him to retrieve a loaned broiler needed for luncheon preparations. With panic increasing as noon approached, he raced madly on foot from restaurant to restaurant, learning at each stop that the broiler had been loaned to another kitchen. Finally, he was handed a bag so heavy he had to rest several times before he could lug it back to the kitchen at the Grand Hotel. Red-faced and panting, he handed the bag to his chef, who opened it and revealed not the expected broiler but two cement blocks! All the cooks who were looking on applauded Pépin's successful initiation as a promising young apprentice chef.

Eventually, he cooked for three French presidents (1956-59), moved to New York City, worked at Le Pavillon and other restaurants, wrote books about culinary techniques and artistry, and became the award-winning television host of "Jacques Pépin's Kitchen: Cooking with Claudine" and other shows.

For the cooks and noncooks in the audience, Pépin had a number of helpful aphorisms:

"Food has absolutely no value unless you enjoy it."

"You have to be happy when you cook and happy when you eat; otherwise your gastric juices don't work."

And one writer's personal favorite: "If you can buy it better than you can make it, buy it!"

• **The Gardeners:** Earlier in the day, literary gardeners Barbara Damrosch and P. Allen Smith, each with books and columns to their credits, discussed market gardening and landscaping.

Married to a Maine farmer, Damrosch advocated a return to the earth—even a 10-by-10-foot square of urban ground—as the source of fresh vegetables that are the most pleasing to the palate, full of vitamins and minerals, cheap and fun to grow and convenient to the kitchen door.

"People have a connection with the soil, with America's agricultural way of life," she said, recalling fond memories "in paradise"—her grandparents' flower and vegetable gardens. "There's something meditative about weeding," she said of the activity that requires kneeling in the dirt and digging. "And plants really do want to grow"

"I'm seeing a growing interest in raising food. I think people want the information now; they seem ready to receive it," said Damrosch, author of the beginning gardener's bible, "The Garden Primer," and other books as well as a new Washington Post column, "The Cook's Garden."

• **The Home Decorators:** Fans of the hit cable television program "Trading Spaces" had the opportunity to hear behind-the-scenes anecdotes, production details and juicy gossip from the

Gail Fineberg

Gardener and columnist Barbara Damrosch drew a green-thumbed crowd.

John Harrington

Above and below (left) Frank Bielec and Paige Davis from the popular cable television program "Trading Spaces" cut up for the audience.

Gail Fineberg

show's host, Paige Davis, and one of its most popular and gregarious interior designers, Frank Bielec, in the Home & Family Pavilion.

The program, an American version of the BBC program "Changing Rooms," gives two sets of neighbors the opportunity to redecorate a room in each other's home. Each team is given the services of an interior designer and carpenter, two days, and a $1,000 budget. The result, a top-rated program on The Learning Channel, "has set the bar for a whole new genre of television," according to Davis. This genre includes home, garden and personal makeover programming from "What Not to Wear" to "Queer Eye for the Straight Guy."

Davis has written a diary of her work on the program ("Paige by Paige"), while Bielec's design work is featured in two new Trading Spaces books ("Color" and "Make It Yours"). A standing-room-only crowd of appreciative fans seemed delighted to hear that one of the more imposing designers, Doug Wilson, is actually "a very nice guy." Some were not entirely thrilled, however, to learn that heartthrob carpenter Ty Pennington "is indeed single—but has a girlfriend."

• **The CIA Wives Who "Dare to Repair"**: In the same pavilion, Julie Sussman and Stephanie Glakas-Tenet discussed the story behind their best-selling home repair book for women, "Dare to Repair." Spouses of Central Intelligence Agency employees (Glakas-Tenet is the wife of CIA Director George Tenet), the two women learned their way around the toolbox because their busy husbands were rarely at home.

It occurred to them that the current how-to book market didn't have anything tailored specifically to women, who, according to Sussman, "have broken through the glass ceilings, but they've just never learned how to fix them."

She used the analogy of killing a bug. "If you get a bug in the house, and your husband is around, you call for him and he kills the bug," she said. "If he's not around, you don't think twice about killing the bug yourself."

The idea of a book for women by women doing their own home repairs (or "killing the bug") went from just a good idea to a mission. The two described various repair tasks and apologized for not demonstrating a repair onstage, a usual part of their speaking engagements. "The book festival was such a dignified affair, we decided to leave the broken dishwasher at home," Glakas-Tenet said. ◆

Yvonne French, who wrote about the Poetry Pavilion, is a senior editor in the Office of the Librarian. Helen Dalrymple, John Sayers and Gail Fineberg, Public Affairs Office, contributed the pieces on cooking, gardening and home decorating.

Lots of Activities at the Kids' Pavilions

Readers of All Ages Meet Favorite Authors

By AUDREY FISCHER and DEBORAH DURHAM-VICHR

With storybook characters and basketball stars, a Big Red Chair, and a Magic School Bus (pictured above), the 2003 National Book Festival offered a wide range of entertaining activities for children and young adults. Some of the kids, young reporters representing publications such as Weekly Reader, Scholastic Magazine and TIME for Kids, even got to interview Librarian of Congress James H. Billington and actress and children's author Julie Andrews at a special press conference.

Children of all ages met and reported on their favorite authors and illustrators, had their books signed, listened to multicultural stories being told in song and verse, shook hands with costumed characters and even met Mary Poppins (actress Julie Andrews) in the flesh. It was the stuff of which lifelong readers are made.

Award Winners

Book festival participants included seven current winners of major national book awards, including a triumvirate in the field of children's books and illustrations: Eric Rohmann, winner of the 2003 Caldecott Medal for "My Friend Rabbit"; Avi, winner of the 2003 Newbery Medal for "Crispin: The Cross of Lead"; and Nikki Grimes, winner of the 2003 Coretta Scott King Author Award for "Bronx Masquerade."

Starting with a blank canvas and a black marker, Rohmann treated the audience to a demonstration of how he brings his stories to life with illustrations.

Avi shared his tricks of the trade for writers. "The secret to writing is reading," he said. "You read and read and read some more, and when you've done that, you read and read and read some more."

Avi's diverse novels over the past 30 years—from adventure to comedy, mystery to fantasy and historical fiction—illustrate the broad range of his reading.

"I was a voracious reader as a child," he said. "My favorites were 'Wind in the Willows,' 'Tom Swift,' 'The Hardy Boys' and [works by] Robert Louis Stevenson. But I also had a particular love for popular mechanics and popular science."

Asked about his favorite among his own books he replied, "As nine out of 10 writers here would say, 'the next one'."

Picture book writer and poet Nikki Grimes, who began composing verses at the age of 6, read lyrically from a variety of her works. She debunked the myth that "words can never hurt you."

"Words are powerful—they have the power to do great good or great harm," cautioned Grimes, whose own mother initially discouraged her writing.

"Writers are a dime a dozen," said Grimes, quoting her mother. But she kept at it, encouraged by her sister, who thought she was a genius. She encouraged her young audience to follow their dreams.

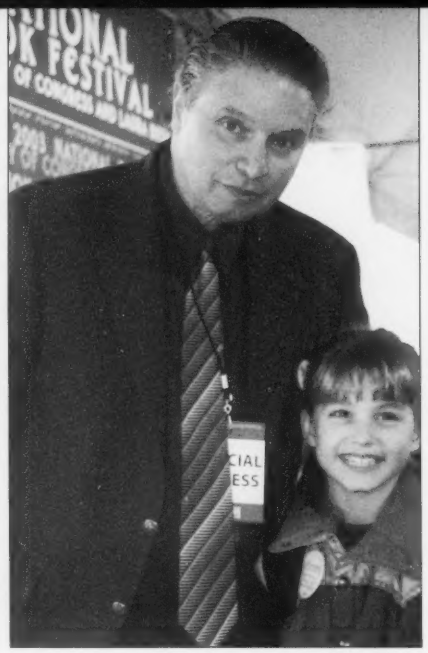
Time-honored Favorites

Some of the most prolific children's book authors participated in the book festival.

The author of more than 250 picture books and young adult novels, Jane Yolen is still thrilled by each new publication.

"I clutch it, I smell it, but I never read it because I don't want to see the

John Harrington



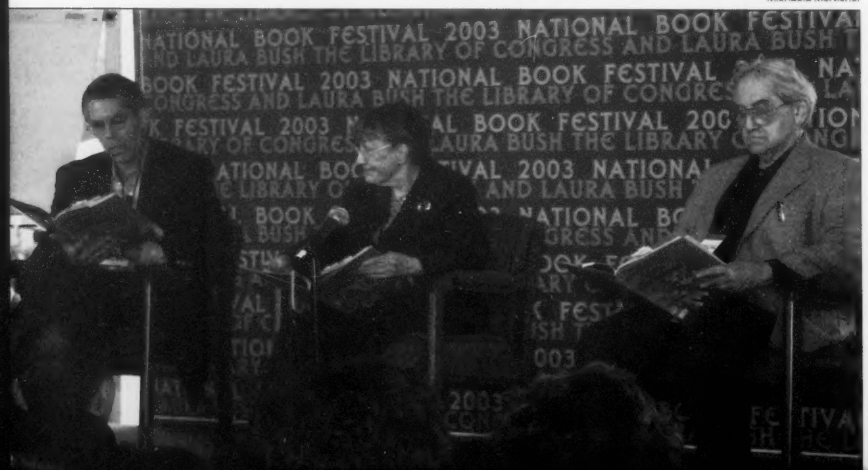
Michaela McNichol

Appreciative young fans made the trek to meet luminaries such as actress and author Julie Andrews (left) and 2003 Newbery Award winning author Avi (right).

Fern Underdue

Above, Alma Powell, author of "America's Promise," signs books. Below, the Berenstains (from left), Michael, Jan and Stan, read from their new book, "The Berenstain Bears Save Christmas."

Michaela McNichol



mistakes," said Yolen, who proceeded to clutch and smell her latest work, "Bagpiper's Ghost." "Besides, there are so many good books to read, why read my own?" asked Yolen, who is still "astonished that anyone is reading my books."

"Goosebumps" series creator R.L. Stine treated the crowd to several scary stories and engaged the audience in creating a spooky tale on the spot. He recalled writing from the time he was 9 years old, beginning with joke books that amused his friends but did not always please his parents and teachers.

"I was a weird kid," recalled Stine. "My mother wanted me to go out and play, but I just stayed in my room and wrote."

Stine hopes his new book, "Dangerous Girls," will appeal to the 20-year-old set, his original "Goosebumps" fan base. "I've got to grow with my audience," he said.

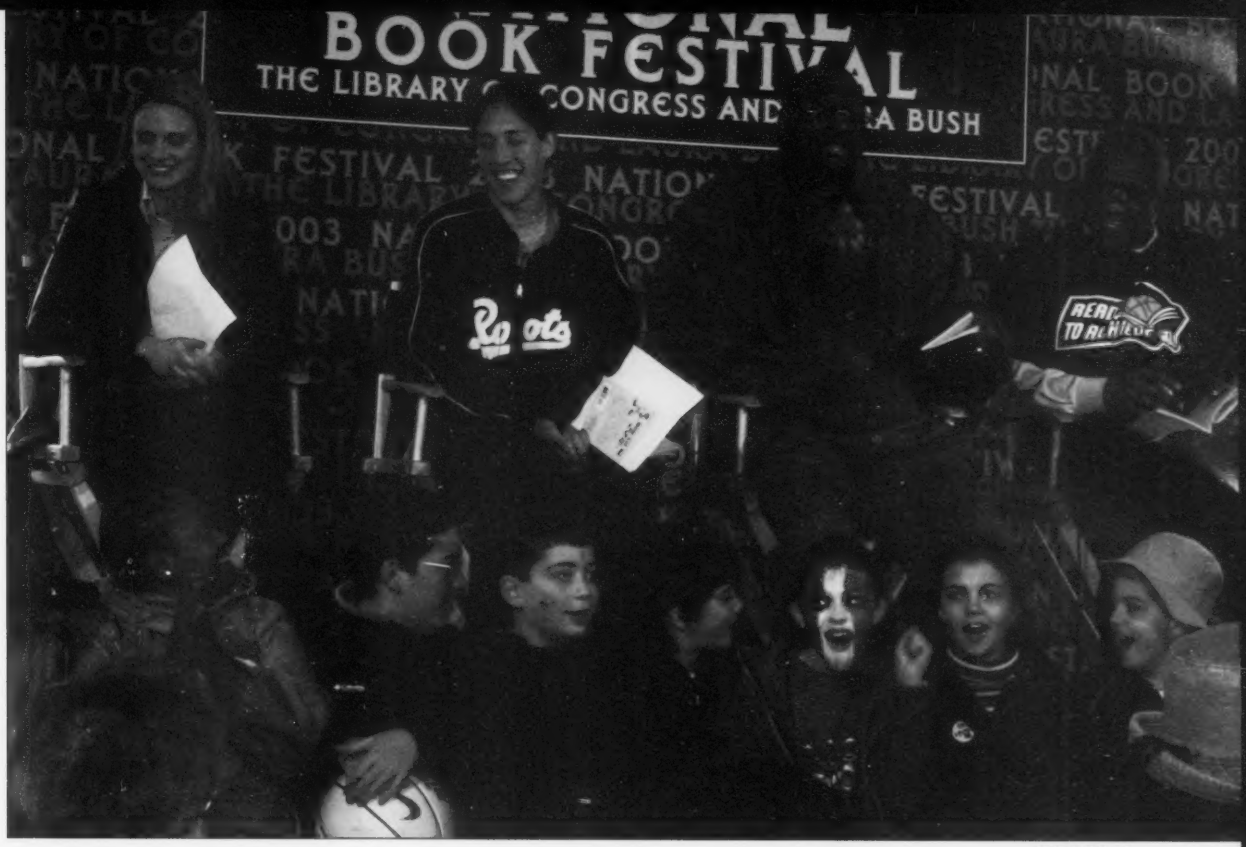
Jan Berenstain regaled her standing-room-only audience with the coincidences that led her and co-author husband Stan to a life of bear tales together, as detailed in their autobiography, "Down a Sunny Dirt Road," published last year by Random House.

"We had similar experiences as children," she said. "We grew up in the same neighborhood (Pittsburgh) and we both spent a lot of time reading and drawing. We went to the same art school and the same drawing class. I wonder what would have happened if we hadn't."

The couple married and formed their own family, then went on to create the Berenstain Bear family, who made their debut in 1962 with the publication of "The Big Honey Hunt." With more than 250 titles, the series is also featured on an animated television show.

Jan Berenstain explained the origin of their famous byline, "Stan and Jan Berenstain." "Why is Stan's name first?" she laughed. "Well, Stan had started submitting gag cartoons before me and we used 'Stanley Berenstain' for name recognition. ... On our first book at Random House, the byline is 'Stanley and Janice Berenstain.' Our editor, better known as Dr. Seuss, the great rhymester, renamed us 'Stan and Jan.' He said, 'It rhymes and moreover, it fits on one line'."

That byline has since expanded as their children have joined them in creating Berenstain Bear books. Their son



Michaela McNichol

Pro basketball stars won the hearts of young fans at the festival. From left, Women's National Basketball Association players Stacy Dales-Schuman and Rebecca Lobo, along with National Basketball Association veterans Bob Lanier and Willis Reed, promote the NBA's Read to Achieve program. Below, Dales-Schuman signs a basketball for a fan.

Leo is now a writer, and Michael, who shared the festival stage with his parents, has become the series' illustrator.

America's Promise

Alma Powell may be new to the world of children's book publishing, but she is no stranger to the issue of children's welfare. Along with her husband, Secretary of State Colin Powell, she has fostered an initiative known as America's Promise, an alliance of nearly 500 national organizations dedicated to providing young people with the tools for building character and competence.

Her first book, titled "America's Promise," outlines the fundamental resources all children need to realize their dreams and goals: caring adults, safe places, a healthy start, marketable skills, and an opportunity to serve and give back to the community.

Powell uses the title image of her second book, "A Little Red Wagon," written for toddlers, as the symbol for her charitable organization. A little red wagon appears on materials associated with the organization, including its Web site at **www.americaspromise.org**. Powell explained, "Every child should have a little red wagon to carry around their dreams, their hopes and their troubles, so when the burden is too heavy an adult can lean down and help pull the load."

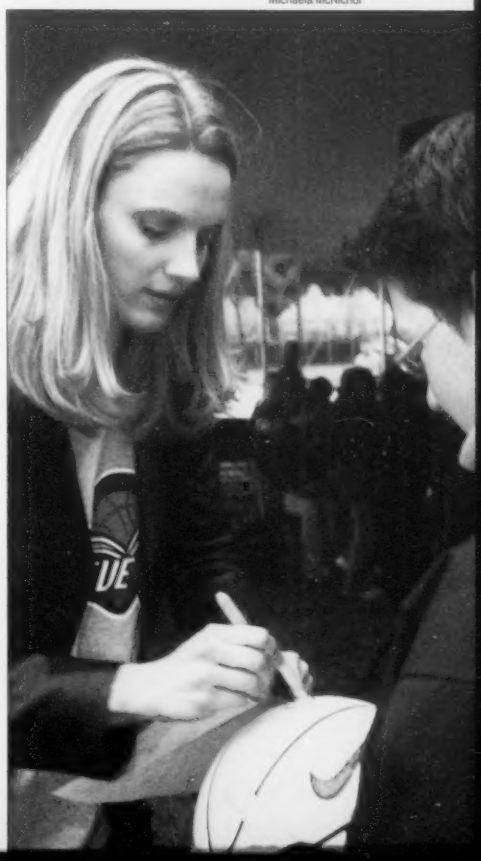
Powell described the importance of books in her own life. "Every room in my house has books in it," she said. "My favorite place to be is in a room with two walls of books and a comfy chair."

As the daughter of educators, Powell grew up reading. "In those days before television, books and reading are what you did. Books develop our imagination. ... Television does not require our minds to create anything."

Basketball Stars "Read to Achieve"

In the Teens & Children Pavilion, past and current stars of the National Basketball Association and Women's National Basketball Association promoted their "Read to Achieve" program that teaches the value of reading and online literacy and encourages

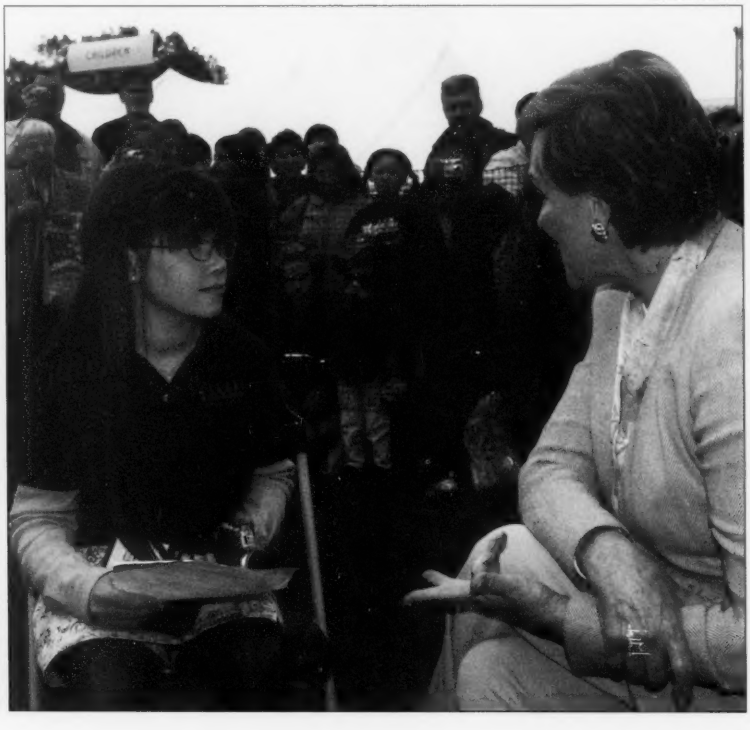
Michaela McNichol



John Harrington

Above, Librarian of Congress James Billington gets down to the level of his young interviewers; below, Julie Andrews also meets the press, junior grade.

Michaela McNichol



families and adults to read regularly with young children.

In a morning session, NBA Hall-of-Famers Bob Lanier and Willis Reed were joined by WNBA standout Stacy Dales-Schuman and the recently retired Rebecca Lobo to promote literacy to a tent packed with young fans. The four invited several youngsters on stage to read aloud with them from Lanier's book, "It's All in the Name." One of a series co-written with Heather Goodyear and based on Lanier's childhood, "Name" tells the story of Li'l Dobber ("Li'l D") and his friends as they help a new kid in the neighborhood come up with his own unique nickname.

Former player and current coach Sam Vincent and WNBA stars Kara Lawson and Tamika Williams joined in an afternoon session of audience-participation reading.

Budding Reporters

While veteran TV newsman Bob Schieffer talked about his long experience as a reporter in the History & Biography Pavilion, young journalists under the age of 12 had a chance to

learn what it was like to conduct interviews on their own. Julie Andrews was asked the inevitable question about which of the characters she portrayed in film was her favorite.

"I like them all for specific reasons, like puppies in a litter," Andrews responded. She went on to explain how she approaches each new character. "I dig in, like a good book."

Andrews also answered questions about how she felt to be designated a "Dame" by the Queen of England. "It is an enormously great honor to be recognized in your own country."

"Why did you choose a career that involves reading?" asked the first reporter to interview the Librarian, who told the group how he grew up surrounded by books. "You're never alone with a book," said Billington.

Another young reporter wondered if the Internet has helped or hurt the Library of Congress. The Librarian emphatically replied that the technology has allowed the Library to expose more people to its vast collections.

"We are not digitizing books, but we are putting pictures, films and especially manuscripts online," said Billington, who described items such as Theodore Roosevelt's diary and Thomas Jefferson's architectural drawings, which are available on the Library's Web site.

"Good content on the Web should be used as a starting point to go back to books," he added. "There's a lot of junk on the Internet. The best stuff is in books."

Andrews shared the children's interest in the nation's library. "The Library of Congress not only collects books by American authors, but also collects books from all over the world," said the actress. She is, no doubt, pleased to count hers among them.

Fun for the Youngest Book Lovers

The youngest of festival-goers sang, danced and drew stories in the Let's Read America II pavilion, learning that there is much more to storytelling than turning the pages of a book.

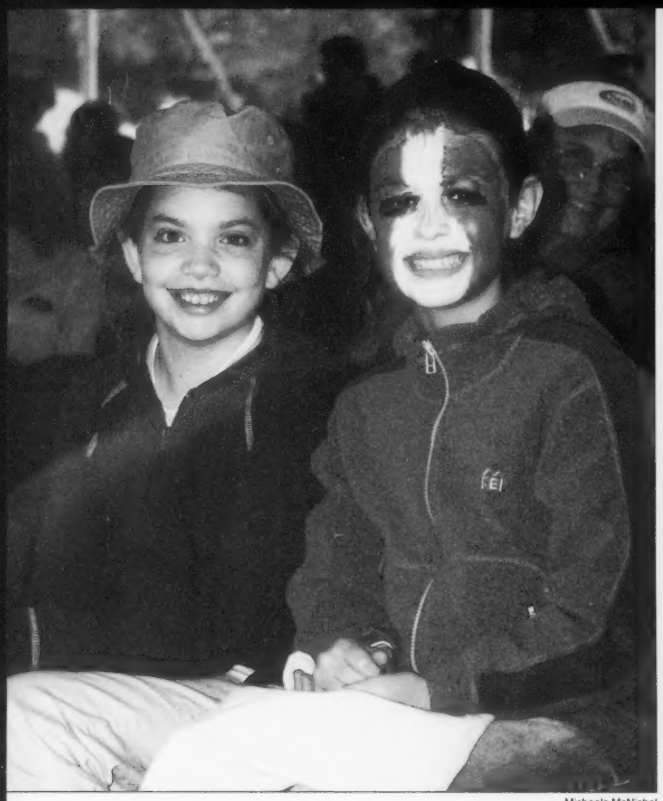
Inside the tent, a range of hands-on activities sparked kids' imaginations, from recording family histories to writing letters and having pictures taken by festival patron Target in the giant lap of its Big Red Chair.

continued on page 285

John Harrington

Gail Fineberg

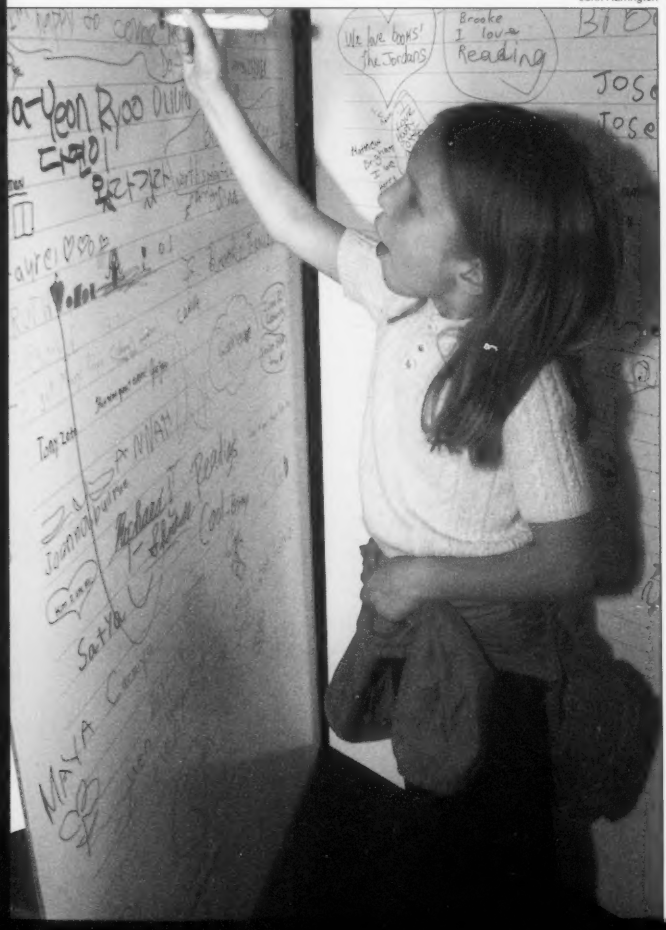
Above, children sing in Spanish with José Luis Orozco, multicultural educator for Scholastic; below, kids pose for a photo in Target's Big Red Chair.

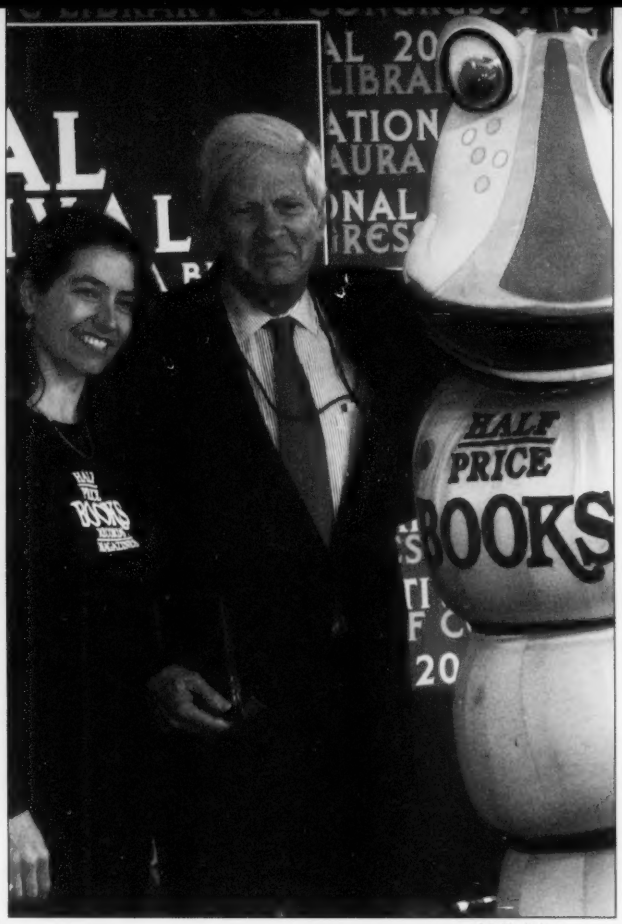


Michaela McNichol

Above, happy WNBA fans wait to meet their heroes. Below, another signer of the "What I Did at the National Book Festival" book.

John Harrington





John Harrington

Half Price Books President Sharon Anderson gives James Billington his award.

Librarian Receives Literacy Award

Librarian of Congress James H. Billington joined the ranks of award recipients in attendance at the National Book Festival with the presentation by Half Price Books of its National Reading Advocacy Award for 2003.

"Dr. Billington is an outstanding individual who has helped create public interest in books, reading, literacy and libraries," said Sharon Anderson Wright, president and chief executive officer of Half Price Books, one of the nation's largest new-and-used bookstore companies and a supporter of numerous social programs.

Wright, along with company vice president Kathy Doyle Thomas, presented the award to the Librarian in the festival's media tent while BW, the Half Price Books bookworm, looked on.

The Librarian accepted the award "with much gratitude, not just personally, but on behalf of the staff of the Library of Congress."

He also accepted a copy of the ninth edition of "Say Good Night to Illiteracy." Published by Half Price Books, this beloved bedtime storybook pairs original stories by amateur authors with specially commissioned illustrations as a way of reminding parents to read to their children. The company treated hundreds of young festival-goers to a free copy of the publication. ◆

Shades of Reality

Nonfiction Authors Enliven History Pavilion

By DONNA URSCHEL and TODD FINEBERG

Rick Atkinson Tells Soldiers' Stories

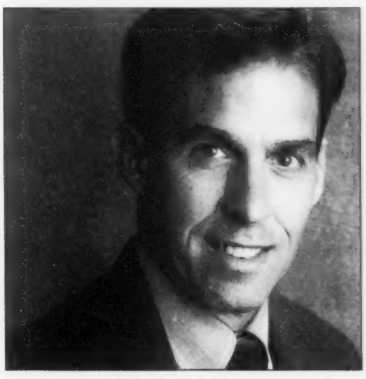
Pulitzer Prize-winning writer Rick Atkinson explained why he is spending years writing a trilogy about the liberation of Europe during World War II.

"It's the greatest story of the 20th century," said the author of "An Army at Dawn: The War in Africa 1942-1943, Volume One of the Liberation Trilogy."

"At the center of the action are human beings and that's what really mesmerizes me. The characters are fabulous, and they're fabulous not because they're flawless, but because they're so flawed."

Atkinson, a former investigative reporter and assistant managing editor of The Washington Post, is a three-time winner of the Pulitzer Prize. Volume two of his trilogy, which comes out in a few years, will deal with the fighting in Italy and volume three with Western Europe.

"I write about war because war is a great revealer of character. The extravagant stress of combat refracts character, allowing you to see its basic components the way a prism refracts light," he said. "This is true for the leaders, with the heaviest responsibilities of command. It's true for every soldier in a foxhole.



Rick Atkinson

"My ambition is to bring them back from the dead, and to do that by illuminating the past through storytelling suffused with rigorous scholarship."

Atkinson took a break from writing his trilogy in April, when he covered the war in Iraq for The Washington Post, embedded for two months in the headquarters of the 101st Airborne Division. He explained: "Getting to know the Army of 2003 helps me to understand the Army of 1943."

"It's not George W.'s Army; it's not Rumsfeld's Army. It's not yours. It's not mine. It's our Army. We own it collectively. I do believe one of the obligations of citizenship, of ownership, is to understand the heritage and values of that Army. Its story is our story. Its fate is our fate."

Juan Williams Discusses "This Far by Faith"

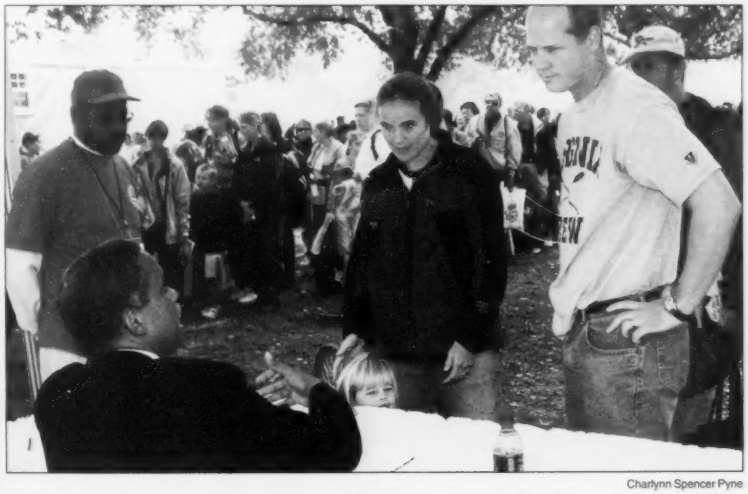
Book festival guest Juan Williams emphasized the importance of religion in the African American experience and discussed his new book, "This Far by Faith: Stories from the African American Religious Experience" (Morrow, 2003).

The author of several books, Williams wrote for The Washington Post for 20 years and is now a correspondent for National Public Radio and a political analyst for Fox News and CNN's "Crossfire."

Williams said the religious scene of his youth in Brooklyn, N.Y., "was the greatest show on earth." African Americans from many different places participated avidly in a mélange of religious sects that coexisted peacefully, among them Baptists, Episcopalians, Pentecostals, Evangelicals, Black Muslims and Black Hebrews. People from the Caribbean Islands practiced "versions of voodoo and Santería." He recalled the best food and music at the Baptist churches and people talking in tongues and "foot-stomping about Jesus" at the Pentecostal and Evangelical churches.

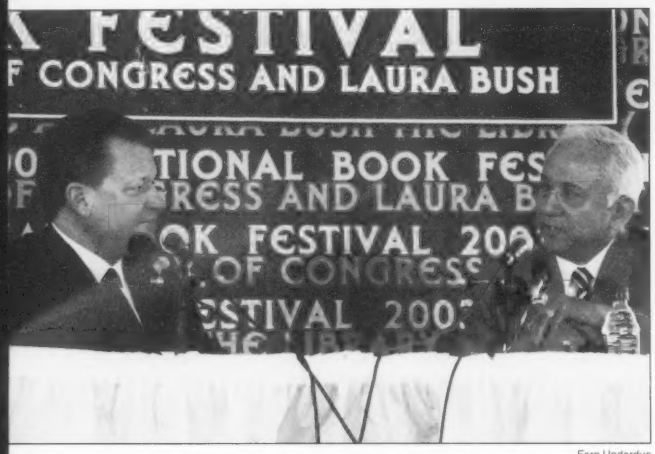
In contrast to white communities he had visited, blacks practiced a "boisterous, exuberant" form of religion. "I came to see how black people had a unique experience of faith," he said. "Religion was used to confirm their humanity, often times in the face of inhumane treatment."

"[Faith] was truly affirming that yes, indeed, they were God's children, reflecting God's glory, no matter what anybody had to say about the color of



Charlynn Spencer Pyne

Author and commentator Juan Williams signs books and meets his readers.



Fern Underdue

Author James Bradley interviews Everett Alvarez Jr. about his experiences as a POW.

their skin, their intelligence, their beauty—all of this didn't matter when God was standing with you," Williams said.

In the old South, Williams said, upper-class whites used their interpretation of Christianity to enforce their slaves' subservience as essential to their ascent to Heaven. But blacks in the South thought Jesus belonged to them—the poor and enslaved. They wondered if the whites may have been reading a different Bible. Williams said they thought "there must be another book inside that book."

"God is a Negro," Henry McNeal Turner said at a Baptist church convention in 1895. Williams said these words were "an electrifying declaration" that "changed the status quo."

One of Williams' themes was the importance of exercising faith in the rise of the African American people throughout American history. What is more, he said, through faith, a person could "remake" himself into something better.

In 1913, a young black man, the son of former slaves, migrated from North Carolina to Newark, N.J. He changed his name to the Noble Drew Ali and encouraged other blacks to deemphasize their skin color and to recreate themselves. "He used his faith in God to reinvent himself. He wanted to recreate himself instead of viewing himself as a child of slaves. He told stories of not being raised by blacks, but by American Indians," Williams said.

Martin Luther King Jr. relied on faith to lead and inspire the civil rights movement during the 1960s. "Of course, Martin Luther King Jr. repeatedly preached that any man, black or white, who stands against integration and equality is not only standing against the principles of democracy but against the eternal edict of God himself," Williams said.

"We shall overcome" became the theme of the civil rights demonstrators following King, and this was "really the anthem of the civil rights era," Williams said. It signifies that "God is on our side today."

James Bradley Tells Secret Fate Of Flyboys in the Pacific

At the National Book Festival, James Bradley put a human face on war when he described the fate of eight airmen on Chichi Jima, 150 miles from Iwo Jima, during World War II.

Bradley, the author of "Flyboys," told the audience how, at the moment U.S. soldiers were raising the American flag on Iwo Jima, eight airmen were in trouble on the closest neighboring island. Japanese soldiers had shot down nine flyboys, captured eight and eventually beheaded them. One got away; his name was George H.W. Bush.

The American government thought the fate of the eight men was so gruesome that the families could never be told. The details were kept secret. Even Bush, as director of the CIA and president of the United States, never learned of their fate.

Bradley said "Flyboys" is the story of youthful enthusiasm, puppy love, courage, the eerie other-worldliness of death and of mothers' pain. He described how the men lived and how they died. One soldier never cried out. Another, with defiance, rolled down his collar as he looked square in the eyes of the executioner.

"'Flyboys' is a story of war, so it's a story of death, but it's not a story of defeat. 'Flyboys' is, at its heart, the story of eight nice young boys, eight boys who were made to kneel one day, so many years ago," said Bradley, who in his research was able to use transcripts of the secret war crimes trial in Guam of the Japanese officers who beheaded the airmen.

In 2000 Bradley wrote "Flags of Our Father" to honor his father and the other men who raised the flag at Iwo Jima. "The boys who raised the flag received a lot of attention, a lot of honor over the years. I felt it my duty to bring these flyboys to life, too."

After his presentation, Bradley promoted the Library's Veterans History Project by interviewing Everett Alvarez Jr. about his war experience as a POW for eight and a half years in Vietnam.

Alvarez said he was able to survive imprisonment because of the support from the other American POWs. "We had a total commitment to each other. We were open, honest and prayed a lot." Alvarez has since served as deputy director of the Peace Corps and deputy administrator of the Veterans Administration.

CBS Anchor Reveals the Stories Behind the Stories

When Bob Schieffer is on the air, he is reporting the most important national and international news stories of the day as the White House correspondent for CBS News and anchor of "Face the Nation." But in front of an enthusiastic audience at the National Book Festival, he was all fun, smiles and laughs as he reviewed highlights of his career in television journalism.

He gave the audience a glimpse of some of the tales from his new book, "This Just In: What I Couldn't Tell You on TV" (Putnam, 2003).

Schieffer recalled "the biggest story that I almost got." A young reporter with the Fort Worth Star-Telegram, he was interested in President John F. Kennedy's visit to Dallas in November 1963. "I had been told by my city editor in no uncertain terms that "Yes, the president is coming to town. Yes, this is the biggest story we've had in years, but no, you're not involved," Schieffer recalled.

Assigned to the police beat, Schieffer worked the late shift until 2 a.m. and slept until afternoon on Nov. 22. While the rest of the Star-Telegram staff was in Dallas hunting for news of Kennedy's assassination earlier that morning, Schieffer fielded an afternoon call to the office from a woman asking for a ride to Dallas. "I said, 'Madame, this is not a taxi service; besides, the president has been shot.'" And she said, 'Yes, I heard it on the radio. I think my son is the one they've arrested.'"

Eager to accommodate Lee Harvey Oswald's mother, Schieffer borrowed a friend's Cadillac and drove her to jail

to see her son. When an FBI agent at the jail learned that Schieffer was a news reporter looking for an exclusive interview with Oswald, the agent threatened to "kill" him if he ever came around there again.

Imitating the voice of his famous colleague Walter Cronkite, Schieffer told another story, recalling how he and Cronkite scooped Barbara Walters, who believed she had an exclusive interview with President Gerald Ford for the NBC Today show. Walters had admonished Ford's press secretary, Ron Nessen, not to allow any other interviews until she aired hers.

But Schieffer spoke with Ford's young chief of staff, Richard Cheney. "Well, do you think I could just get Walter in to say 'Hello' to the president? A handshake?" Schieffer pleaded. Cheney consented. Cronkite went in with his right hand open for the handshake, but he held a microphone in his left. He asked the president if he was getting a flu shot. The president said, "Yes, Walter, I think I ought to set an example to the nation."

Before the Walters interview could air, CBS Nightly News carried the flu shot as its lead national story. "Ran all nine sessions—biggest scoop I've ever had," Schieffer said.

In response to a concluding question, Schieffer rejected the thesis of Bernie Goldberg, a former CBS reporter, in his book "Bias," that television news has a liberal slant and is distorted. "The conclusions that Bernie presents in his book simply cannot be supported," said Schieffer. "The driving force in journalism is not ideology; the driving force is the story."

Caro Conveys Importance of Place In Shaping Lyndon Johnson

Robert Caro, the biographer of Lyndon B. Johnson, in a special program concluding the National Book Festival, talked about an element he considers to be of great importance in books—a sense of place.

"For a book to endure, that sense of place must be present," Caro said, recalling memorable settings described by Tolstoy, Dickens and Melville.

"This is the perfect place to be talking about a sense of place, right here by Capitol Hill. The Capitol, the House buildings, the Senate buildings—that was Lyndon Johnson's place," said Caro, whose "Path to Power," "Means of Ascent," and the 2003 Pulitzer Prize-winning "Master of the Senate" comprise the three volumes in his continuing biography of Lyndon Johnson.

"By a sense of place, I mean letting the reader see, in his mind's eye, a place in which the book's action occurred, to see it clearly enough so that he feels he was there, in that place. I think—and this is what I want to say today—a sense of place is just as important in nonfiction, in history and biography, as it is in fiction," Caro said.

In writing the Johnson books, he tried to convey the sense of magnitude and power on Capitol Hill. He also tried to convey a sense of "the terrible emptiness, the terrible loneliness" of the Texas Hill Country and the poverty into which Johnson was born.

A source told Caro, "You're a city boy. You can't understand Lyndon unless you understand the land, the earth."

So Caro, a New York City resident, took a sleeping bag and slept out near the Johnson ranch, listening to the wind and

continued on page 283

John Harrington

Above, Bob Schieffer of CBS and his publicist Kim Marsar chat with Laura Bush at the morning breakfast for authors. Below, Robert Caro gives the concluding talk of the day, on Lyndon Johnson, in the History Pavilion.

Charlynn Spencer Pyne

John Harrington

Michaela McNichol

Author Mary Pope Osborne (with curly hair) is mobbed by fans and autograph seekers.

Bright Light, Shades of Gray

Highlights of Fiction, Mystery and Storytelling Pavilions

BY GAIL FINEBERG AND HELEN DALRYMPLE

Three 2003 National Book Festival pavilions featured stories spun into printed words told in the manner of those who carry on the oral traditions of their people in words, songs and dance.

The Fiction & Imagination Pavilion featured 10 popular writers whose novels have topped weekly best-seller charts. Sponsored by Workplace USA, the Mysteries & Thrillers Pavilion featured 10 other writers whose mastery of suspense keeps readers turning pages and buying and devouring their creations. And the American Folklife Center of the Library coordinated the Storytelling Pavilion appearance of 12 storytellers.

Author Julia Glass Gets Away With Breaking Rules for Writing

Julia Glass, whom Washington Post book editor Marie Arana introduced as a "self-described 'unrepentant late-bloomer'" and an artist who draws her characters "with a very fine pencil," did not set out to be a writer.

First she was a painter who supported that ambition with jobs as an editor and freelance journalist. "But I had an overpowering itch to write stories of my own," Glass said.

Although many of her short stories did win prizes, others were too long to be published as short stories. "So, I decided to turn one of my oversized stories into a novel, 'Three Junes,' which, much to her amazement, won the 2002 National Book Award for Literature.

Glass said she had worried about not following the rules she had heard and read about for successful creative writers but then found her own way. She listed eight rules to break:

1. Get a degree in creative writing. The advantage might be to gain a mentor or two and some writerly comrades, "but you might meet your teachers' expectations too well and write just like them," she said.

2. Have a room of your own. "All you really need is an imagination of your own," said Glass, who described her worktable as the family center for dining, bill-paying, homework and game-playing. She tries to remember to close her laptop between writing stints to keep her 2-year-old from smearing the keyboard with pudding.

3. Outline. She found the creative writing process was more like growing a tree: "You plant the seed, watch it grow, prune it and harvest the fruit," she said. She wrote from character to character rather than from one chronological event to another, she said.

4. First-time novelists should avoid writing in the first person. She told half the story of "Three Junes" from the perspective of, and in the voice of, Fenno, a gay man. "I was haunted by the fear I would make a fool of myself by writing inside this character's head," she said.

5. Write about what you know. This rule "stunts the growth of too many fledgling writers," she said. "Write

Gail Fineberg

Julia Glass, right, chats with fans after her presentation.

about what you want to know about … start by pretending you know more than you know, and then verify the facts." "Write from the heart, not from the head," she said.

6. Keep a journal. Her dilemma was audience. "Who are you addressing?" she asked. "I prefer writing a letter, an e-mail, or even a shopping list, addressing my refrigerator."

7. Write every day—or else. "That is pure propaganda," she said. "The lion's share of writing is thinking." She thinks wherever she has a quiet moment to herself—in the shower, sitting in traffic, standing in a line to check out groceries, even waiting in a church for a wedding to start. "Then I carry it safely in my head until I can write it down."

8. Establish a daily routine with blocks of time to write; set deadlines and goals. "Writing is not about a time schedule," she said. "You have to be mindful in a writerly way. … Hoover up the details and deal with what you see and hear." Some days she writes brilliantly, Glass said, and others she "plays mental hooky."

Glass said she does not believe in writer's block. "Did you ever hear of mechanic's block, or teacher's block or mother's block? When you feel you can't write, it's because you'd rather not."

All of everyday life is a source of material for fiction, she said. "Notice. We'd [all] be better spouses, parents and friends if we would notice more."

Family Source of Material For Stories By Pat Conroy

Pat Conroy shared the podium at the book festival with his wife, Cassandra King, author of "The Sunday Wife," who spoke about the difficulty in drawing on some of her own painful experiences to write her book. She said that Conroy helped her to get past some of her fears about writing about personal events.

John Harrington

Author Pat Conroy

"You have to get over the fear of hurting your family," Conroy said. "I enjoyed hurting my family!" He recalled that his mother, appearing at a court hearing on the matter of her divorce from Conroy's father, handed the judge Conroy's book, "The Great Santini," which he had based on his father, and said: "It's all here."

"I had the worst father on the face of the earth," Conroy told the audience. "Our household was so full of hatred it was stunning."

"But my father hated the image of himself that he saw in 'The Great Santini'," Conroy said, "and by the time he died, my father had changed; he had become a good man and a good father."

Conroy said that he fell in love with stories as a child. "Stories are the substance of my life; I'm passionate about stories. I tell stories by unraveling layer after layer until I find the secret at the core." Asked if he planned to write any short stories, he quickly responded, "Conroy don't do nothin' short!"

He made it clear that his books have all been derived from experiences (many of them bad) in his own life ("I tell people I feel sad if they've had functional families"). They often resulted from his desire to answer a question, to get to the bottom of why things happened the way they did.

"Why did I get fired for teaching?" The result was the book "The Water is Wide."

"Why did I hate my father?" The answer was "The Great Santini."

Why did he have such a hard time as an undergraduate at The Citadel? That answer came in two books: "The Lords of Discipline" and his most recent book, recounting his athletic career there, "My Losing Season."

"Why did my sister try to kill herself?" "The Prince of Tides" was his effort to understand that. "With this family I was born into," Conroy added, "I will never go hungry."

Place Figures in Sue Monk Kidd's "Secret Life of Bees"

The job of a novelist is to take a bad situation and make it worse. That was Sue Monk Kidd's summation of her role as the author of her first published novel, "The Secret Life of Bees" (2002), which she described as "a wounded girl's search for her mother."

Lily's quest to learn about the mother she believes she killed leads unexpectedly to three black bee-keeping sisters,

May, June and August. At their center is a black Madonna, who is emblematic of the divine mother and queen bee from whom all others in the "dark hive" draw strength and sustenance.

"This sanctuary of women teaches Lily forgiveness and acceptance," Kidd said. "I wanted to create a place that Lily could heal." Kidd explained that she had wanted to write about a sanctuary of warm, wise, hilarious women like the black women with whom she had grown up in South Carolina.

Kidd discussed the importance of place in her novel. "It is important not to romanticize a place, but to tell the truth," she said. The South Carolina in which she grew up and set her story is "richly textured," a place of "great soul, beauty, humor, cruelty, tragedy and violence," she said. "Humor is tightly woven with tragedy."

She said she could not write a novel without addressing race, "the wound of my geography."

Savoring the satisfaction of having touched a reader, she told a story of a 49-year-old CEO having approached her. "I did not want to read your book," the man said. "Your book is about a 14-year-old girl in South Carolina, and I'm a John Grisham kind of guy. But I made a connection to Lily. I made a connection to black women and a little white girl who needs her mother."

"Writing fiction creates empathy," Kidd said. "We humans tend to preserve difference. When we read fiction, the boundaries of separation become permeable."

Catherine Coulter Specializes In Romance and FBI Thrillers

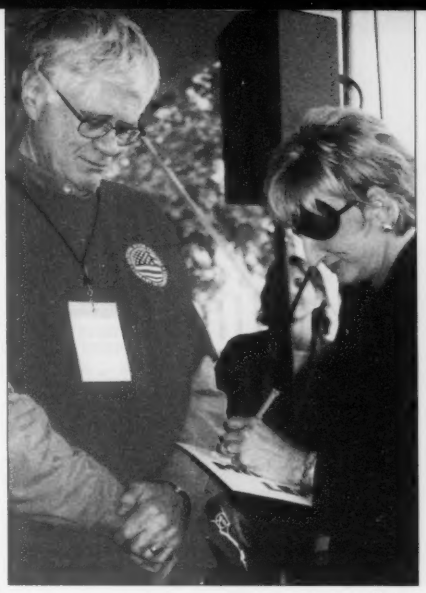
Catherine Coulter has written 54 novels, including 47 New York Times best-sellers. She now alternates between historical romances, which is the genre in which she built her reputation, and contemporary FBI thrillers.

Coulter says she starts her books with a "what if" idea; she doesn't draw up a comprehensive outline before she begins to write. But she is very disciplined and keeps to a regular schedule of writing in the morning. With regard to her characters, she said that they "evolve; they blossom and grow."

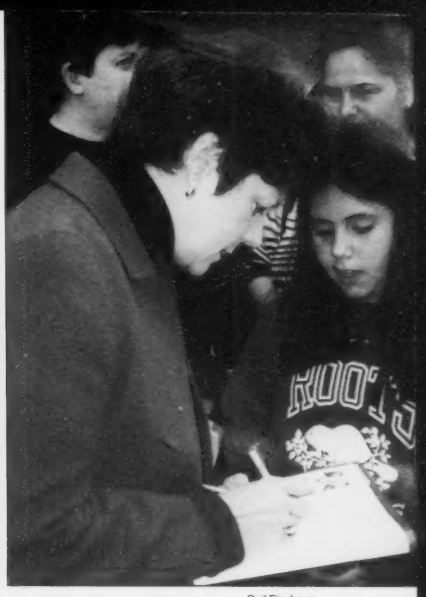
"I don't believe in writer's block; I only believe in bad ideas," Coulter said, in describing the one time that she did run into a stone wall as she was working on a novel. She said she got as far as page 85 and then couldn't go any further. "I just threw it out and started over. ... You have to trust yourself," she said.

In describing her two very different kinds of books, she said that the core of the romantic suspense novel is the relationship between a man and a woman; but the core of the suspense thriller is the conundrum, a problem that needs to be solved. And, with a suspense novel, she said, the author needs to keep it tightly paced to keep the reader turning the pages. Historical romance novels are "more relaxed."

Writing in these two very different genres, Coulter noted, "means I'll never get bored." She said she would keep on writing "until I have the brain to stop."



Gail Fineberg



Gail Fineberg

Above, Catherine Coulter (left) and Sue Monk Kidd (right) pause to sign the programs of well-wishers. Below, Stephen Carter chats with a young reader while signing his novel.

John Harrington

Law Professor Stephen L. Carter Discovers Fiction

Publishing and promoting fiction is a "peculiar experience" for Stephen L. Carter, whose first novel is "The Emperor of Ocean Park" (2002).

Carter, the William Nelson Cromwell professor of law at Yale Univer-

Michaela McNichol

Some 70,000 people enjoyed the bright day on the Mall, met favorite authors and had books signed.

sity, where he has taught since 1982, said he was used to tours to promote his seven critically acclaimed nonfiction books, "what my brother-in-law calls my everybody-is-entitled-to-my-opinion books."

Typically, the audiences attracted to the small bookstores that stocked his nonfiction were smaller than the bookstore staffs, and they were usually angry, he said, "not at me, but they wanted to argue with each other. My role usually was that of mediator."

People often ask him why, "after all these years of writing books nobody reads," did he decide to write fiction.

"I always wanted to write," he said. As a youngster, he filled small notebooks with stories written in one long paragraph, ending only when he ran out of paper. In one, dinosaurs conquer the earth, "which is saved by a plucky little boy in Washington, D.C." In another, aliens take over the earth, "saved by a plucky little boy in Washington."

"Stephen Spielberg stole my ideas," he said.

The characters in "Emperor" grew out of the milieu of the black upper crust in Washington, where he clerked for Supreme Court Justice Thurgood Marshall. "The judge [character Oliver Garland] came to me almost 20 years ago—he was socially conservative and ambitious—and the other characters assembled, bit by bit," he said.

In response to a reader's question, Carter said he is not like his protagonist, also a law professor. "One, the character is skeptical of others' motives; he thinks he is not invited someplace because he is black. Second, he has a way of dithering about the world. I want to tell him to get a move on, but I can't do that. Third, he is very jealous of his wife. Why is she so awful? I don't know … she is one of my favorite characters, but everybody hates her."

Carter said that once he set to work seriously on the book, he was still putting in a full day of teaching and writing for Yale. "I was staying up to 1 and 2 a.m., writing."

Finally, his wife said, "Finish it. I'm taking the kids and going away after Christmas and we're not coming back until you are finished." She kept her word, staying away, he said, "until one week I lied and she came home."

He finally had a manuscript for "Emperor" to show his agent. "I have a few suggestions," she said one Friday, handing him 19 pages of notes on yellow legal-size paper. "I need it back by Wednesday."

He finished his rewriting assignment on time, but he heard nothing more until his agent told him she had an offer for the movie rights. "But you don't have a publisher yet," he said. "I know," she said. "I'm working on that."

Some of the characters in "Emperor" may find new lives in other novels. Carter said he is "fiddling" with two manuscripts. "It is hard to write a second novel," he said. "I keep worrying whether anybody will like it," said the writer of whom The New York Times Book Review wrote: "It's not much of an exaggeration to think that in Stephen Carter the black upper class has found its Dreiser." ◆

Gail Fineberg is the editor of the Library's staff newsletter, The Gazette.

Bicoastal Presence

New Gallery in Walt Disney Center Features Library Items

The Library now has a permanent West Coast presence in the new Library of Congress/Ira Gershwin Gallery, which displayed 53 items from the Library's collections for the Oct. 23 grand opening of the gallery's home, the Walt Disney Concert Hall in Los Angeles (pictured above).

Representing the Library at the opening celebration were Deanna Marcum, associate librarian for Library Services, and Samuel Brylawski, head of the Recorded Sound Section of the Motion Picture, Broadcasting and Recorded Sound Division (MBRS). Brylawski served as the curator for the gallery's inaugural exhibition.

The gallery is situated prominently in the foyer of the concert hall designed by Frank Gehry. Critics have hailed his 21st century building of glass and wings and waves of architectural stainless steel as a world-class cultural landmark, as well as a bright star of Los Angeles urban renewal.

The new home of the Los Angeles Philharmonic Orchestra, the Walt Disney Concert Hall is part of the Los Angeles Music Center, which first opened in 1964 and is now one of the largest performing arts centers in the nation.

For the gallery's inaugural, Brylawski chose prints, photographs, architectural drawings, music manuscripts and rare recordings to show off the depth and breadth of the Library's collections.

"My working title for the whole gallery was LA@LC. I wanted the gallery to highlight the diversity and breadth of Los Angeles-related collections at the Library," Brylawski said. "I also wanted to see if we could surprise Angelenos with items they wouldn't expect to find at LC. I figured that they'd expect our view of them to be Hollywood-related. However, our collections and their history have more to offer than that, and our film-related holdings are also rather predictable—posters, books, films. Of course, we have good film scores as well, and some of them will be featured in later mountings."

One section of the exhibition traces the history of Los Angeles' Bunker Hill, where the new concert hall was built, from an upper-class suburban development in the late 19th century through a major economic depression, to revival at the end of the 20th century. The Prints and Photographs Division supplied two panoramic views from Bunker Hill—one a lithograph (1888) and the other a photograph (1908).

"The Hill was revived with the sound of music," said Brylawski.

Another section of the gallery features Southern California architecture. "L.A. is renowned for 20th century domestic architecture," Brylawski observed. Ford Peatross, cura-

continued on page 283

Speaking Volumes with the Unsaid

Louise Glück Begins Term as Poet Laureate

Reading from a body of work spanning 40 years, Louise Glück, the new poet laureate consultant in poetry, took office at the Library on Oct. 21.

Glück (pronounced Glick), read in the Montpelier Room to a standing-room-only crowd of more than 250 people.

In his introduction, Librarian James H. Billington noted Glück's propensity for silence, or the unsaid, quoting from her collection of essays, "Proofs and Theories": "'I am attracted to ellipsis, to the unsaid, to suggestion, to eloquent, deliberate silence. The unsaid, for me, exerts great power: often I wish an entire poem could be made in this vocabulary. ... It seems to me that what is wanted, in art, is to harness the power of the unfinished. All earthly experience is partial. Not simply because it is subjective, but because that which we do not know, of the universe, of mortality, is so much more vast than that which we do know. What is unfinished or has been destroyed participates in these mysteries.'"

"We hope she will not dwell too much in deliberate silence this evening," said Billington. He recalled the first time he had ever read a poem. His father sat him down and said, "Read this. It is the best poem in the English language," and opened to Keats' "Ode on a Grecian Urn."

Billington said that the line, "Thou foster-child of Silence and slow Time" is a good description of libraries. "Poetry dwells there, and launches us back into that world," he said, and invited the 12th poet laureate to the podium.

Glück read her poems in a tough, strong voice and seemed moved by the extended applause at the end.

Beginning with new work, she read from a poem titled "Prism": "Who can say what the world is? The world / is in flux, therefore / unreadable, the winds shifting, / the great plates invisibly shifting and changing. ..."

The poem concerns the myths of romantic love, and its 20 short sections approach their subject from a multiplicity of angles.

She then turned to early work, beginning with "Cottonmouth Country," a poem from her first book, "Firstborn." She went on to read selections from several of her books. From "The Triumph of Achilles" she read "Mock Orange," which wrestles with the power of eros. From "The Wild Iris" she read "The Silver Lily." From "Meadowlands," she chose "Telemachus' Guilt," one of a number of poems spoken by Telemachus, whose subject is the marriage of his parents, Odysseus and Penelope.

She ended with two poems written after September 11, 2001. The first, "Landscape," observes: "It was a time / governed by contradictions, as in / I felt nothing and / I was afraid. ... All your life, you wait for the propitious time. / Then the propitious time / reveals itself as action taken."

Closing with the second, "October," a six-part meditation on terror and its aftermath, she read: "I can finally say / long ago; it gives me considerable pleasure. Beauty / the healer, the teacher — / death cannot harm me / more than you have harmed me, / my beloved life."

Glück is the author of nine books of poetry. Her work has received much praise and recognition, including the National Book Critics Circle Award, the Boston Globe Literary Press Award, and the Poetry Society of America's Melville Kane Award, all given for "The Triumph of Achilles" (1985).

The second Rebekah Johnson Bobbitt National Prize for Poetry at the Library was awarded to Glück for "Ararat" (1990) in 1992. For "The Wild Iris" (1992) she received the Pulitzer Prize, and for "Vita Nova" (1999) The New Yorker magazine's Readers Award. In 2001, just prior to publication of "The Seven Ages," Glück received the biennial Bollingen Prize, awarded by Yale.

This year she was appointed judge of the Yale Series of Younger Poets, a position she will hold through 2007. On Feb. 24-25, 2004, she plans to bring together a select group of young writers for two readings and a workshop at the Library. She will speak here again in May 2004 and said that additional plans for her laureateship are still unfolding. ◆

Yvonne French, senior writer-editor in the Office of the Librarian, contributed to this report.

"The Silver Lily" from "The Wild Iris"

The nights have grown cool again, like the nights
of early spring, and quiet again. Will
speech disturb you? We're
alone now; we have no reason for silence. Can you see,
over the garden—the full moon rises.
I won't see the next full moon. In spring, when the
moon rose, it meant
time was endless. Snowdrops
opened and closed, the clustered
seeds of the maples fell in pale drifts.
White over white, the moon rose over the birch tree.
And in the crook, where the tree divides,
leaves of the first daffodils, in moonlight
soft greenish-silver. We have come too far together
toward the end now
to fear the end. These nights, I am no longer even certain
I know what the end means. And you, who've been
with a man—after the first cries,
doesn't joy, like fear, make no sound?

From "The Wild Iris" © 1992 by Louise Glück, published by The Ecco Press. Reprinted with permission

History
continued from page 275

the gnawing of rodents in the night. He knelt down on a ridge top overlooking the ranch and fingered the soil, eroded long ago by wind, water and overuse to a thin covering over rock. He visited Johnson City, population 363, where Johnson lived after his overly optimistic father had lost the beloved ranch for which he had paid too high a price, not realizing that the depleted soil could grow no crops or grass for grazing.

That perspective helped Caro understand why Johnson was one of the best vote counters ever to work in the Senate. "Lyndon Johnson had seen firsthand what the cost of wishful thinking could do," Caro said. Nothing made him angrier than an aide who "thought" a vote could possibly swing the way Johnson wanted. "What the f... good is thinking?" Johnson would roar. "I need to know."

Caro also learned that Johnson, as a teenager, drove a "Fresno," a road-building machine pulled by a team of mules. "With the reins looped around his body, he was in harness with the mules," Caro said.

That helped him understand Johnson's "desperation to get ahead fast," Caro said. "He never forgot the reality of that harness."

Caro said he tracked down Estelle Harbin, a secretary who had helped 23-year-old Johnson when he first came to Washington to work for Rep. Richard Kleberg. She said most mornings Johnson arrived out of breath at Room 258 in the House Office Building, now the Cannon Building, and she often saw the tall, gangly young man, wearing thin suits, loping past the Capitol.

Again trying to understand and capture a sense of place, Caro traced Johnson's steps up Capitol Hill from the cheap hotel where he had lived near Union Station. But it wasn't until Caro made the trip early one morning that he got it right. He read that passage, which conveys Johnson's ambition, from "The Path to Power":

"When he turned the corner at the end of that street, suddenly before him, at the top of a long, gentle hill, would be not brick but marble, a great shadowy mass of marble—marble columns and marble arches and marble parapets ... and the marble of the eastern façade, already caught by the early-morning sun, would be gleaming, brilliant, almost dazzling white. ... And as Lyndon Johnson came up Capitol Hill in the morning, he would be running." ◆

Donna Urschel is a freelance writer in the Washington area, and Todd Fineberg is an attorney and freelance writer in the Washington area.

Disney
continued from page 281

tor of architectural design collections in the Prints and Photographs Division, contributed original drawings of four Los Angeles homes designed by James Osborne Craig, Frank Lloyd Wright, Bart Prince, and Charles and Ray Eames, as well as a reproduction of a Historic American Buildings Survey drawing. Best known for their furniture designs, Charles and Ray Eames designed their own house, a landmark of 20th century architecture. Constructed of interchangeable industrial components to create two pavilions, a house and a studio, their design was bold and modern.

The opening display of Music Division manuscripts and MBRS recordings demonstrates the influence that music made in Los Angeles had on American music—jazz, rhythm and blues, gospel, Latin rhythms, and rock and roll. George and Ira Gershwin, Ritchie Valens, Jascha Heifetz and André Crouch are among the composers and musicians represented.

One gem is the manuscript for the last film song George Gershwin wrote before he died, "Love Is Here to Stay."

"We also own this very rare recording of the very first jazz recording by an African American group. It was made in L.A., and that's the type of story I wanted to highlight in the inaugural exhibition," Brylawski said.

Another gallery component relates to current programming at the Los Angeles Music Center. Works by Haydn and Mahler are part of the Los Angeles Philharmonic's repertoire this season, and the gallery is displaying, from the Music Division, a first-edition score of Haydn's "Creation" and a holographic manuscript of a song by Mahler.

Brylawski praised the contributions of Kim Curry and Irene Chambers of the Interpretive Programs Office; Ford Peatross of Prints and Photographs; Ray White of the Music Division; and Tom Wiener, a researcher, and Elizabeth Auman, Music Division, who served as the Library's liaisons with Mike Strunsky, trustee of the Ira and Leonore Gershwin Trust, which provided funding for the gallery.

"We will continue with music and architecture themes in the next change of displays," said Brylawski. Library items being considered for future installations, which will be refreshed every six months, are maps of Los Angeles, Los Angeles architecture as documented by the Historic American Buildings Survey, film scores held by the Music Division, and "Linear Los Angeles," an examination of the history of Los Angeles as seen from a moving automobile.

Brylawski reported that the highlight of the grand opening was the music, which was selected and performed to demonstrate the acoustical range of the new concert hall, which features arena-style seating. The test succeeded; critics said the concert was "jubilantly received."

"One of the best things about the opening was that there were no speeches," said Brylawski. "They let the music and the hall speak for themselves."

Dianne Reeves opened the Los Angeles Philharmonic program with an a cappella solo of "The Star-Spangled Banner." The program gathered force with a Bach prelude for violin solo, a chamber work by Charles Ives, an antiphonal brass piece by Gabrieli that rang out from balconies, a choral work by Ligeti, a symphony by Mozart, and then rose to a full crescendo with Stravinsky's "Rite of Spring," a signature piece for the full orchestra. The finale "blew everyone away," said Brylawski. "It was very daring of the hall's creators to show everything it could do." ◆

Deborah Durham-Vichr, a freelance writer in the Washington area, contributed to this report.

New Library of Congress Publications

Books on Culture, Architecture, History

A Small Nation of People: W.E.B. Du Bois and African American Portraits of Progress

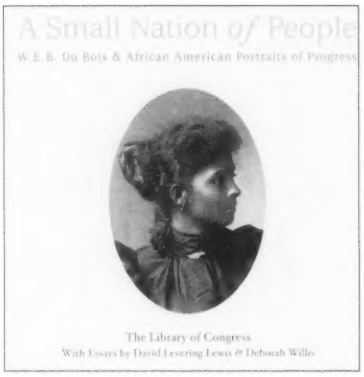
African American life at the turn of the 20th century is the subject of this volume, which has recently been published by the Library of Congress in association with Amistad, an imprint of HarperCollins Publishers.

As the world prepared to celebrate a century of progress at the 1900 International Exposition in Paris, W.E.B. Du Bois, then a sociology professor at Atlanta University, was approached by Thomas Calloway, an African American lawyer who called for black participation in the exposition, to illustrate progress made by black Americans since Emancipation. Du Bois, Calloway and Daniel A. P. Murray, a son of freed slaves and assistant Librarian of Congress, compiled books, manuscripts, artifacts and some 500 photographs of people, homes, churches, businesses and landscapes that defied stereotypes. "A Small Nation of People" brings together more than 150 of these photographs in a single volume for the first time.

Known as "The Exhibit of American Negroes," the Paris display included a set of charts, maps and graphs prepared by Du Bois that recorded the growth of population, economic power and literacy among African Americans in Georgia. But it also included photographs that exemplified dignity, accomplishment and progress, showing African Americans attending universities, running businesses and serving as nuns.

In the years following the exposition, Murray succeeding in acquiring the complete set of photographs for the Library's Prints and Photographs collection. These images may be viewed on the Library's Web site in the Prints and Photographs Online Catalog (**www.loc.gov/rr/print/catalog.html**) in the collection designated "African American Photographs Assembled for the 1900 Paris Exposition." Prints of illustrations with reproduction numbers may be ordered from the Library's Photoduplication Service.

Essays by Du Bois biographer David Levering Lewis and photo historian


A Small Nation of People
W.E.B. Du Bois & African American Portraits of Progress
The Library of Congress
With Essays by David Levering Lewis & Deborah Willis

Deborah Willis provide the context for the choice of these photographs and their importance today.

David Levering Lewis, a recipient of a MacArthur Foundation Fellowship, is the author of several books, including the Pulitzer Prize-winning volumes "W.E.B. Du Bois: The Fight for Equality and the American Century" and "W.E.B. Du Bois: Biography of a Race." He is a professor of history at New York University.

Deborah Willis, also a MacArthur Fellow, writes frequently on African American themes as well as on the history of photography. Among her more recent publications is "Reflections in Black: A History of Black Photographers, 1840-Present." She is a professor of photography and imaging at New York University.

"A Small Nation of People," a 208-page hardcover book with 163 duotone images, is available for $24.95 in bookstores and through the Library of Congress Sales Shop, Washington, DC 20540-4985. Credit card orders are taken at (888) 682-3557.

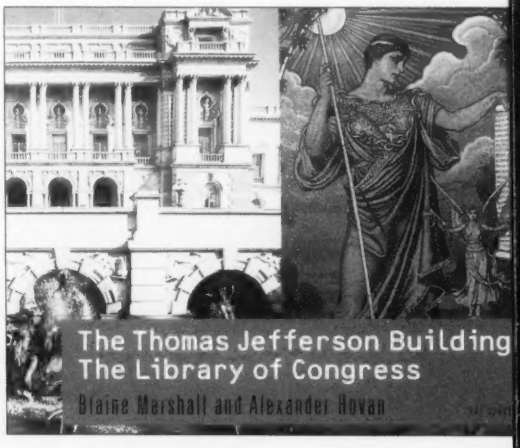
The Thomas Jefferson Building, The Library of Congress

This postcard-size volume, published by the Library in association with Scala Publishers' Art Spaces, is part of an innovative series celebrating the architecture—both contemporary and classical—of buildings containing the art and design of Europe and the New World.

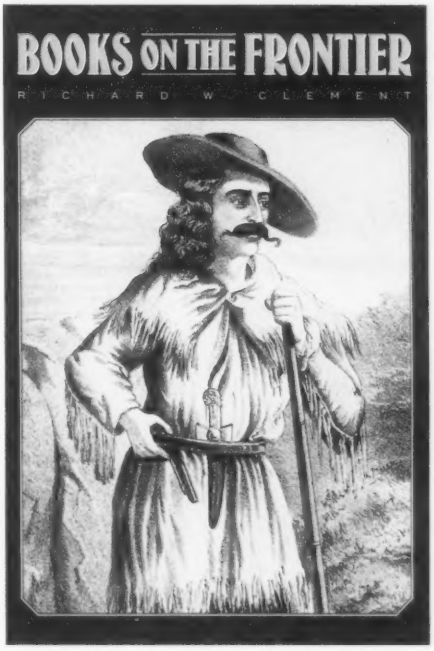
When the nation was just over 100 years old, the Congress of the United States voted to create a new library building to house its burgeoning collections. First called the Congressional Library, the building was later renamed for Thomas Jefferson, who sold his personal library to the nation. This skillfully designed book explores the art and architecture of this magnificent building.

Termed the "national temple of the arts" on its opening in 1897, the Library of Congress' Thomas Jefferson Building was designed to house America's national library and to showcase the art and culture of the growing Republic. Its grand-scale architecture was inspired by European national libraries, but its decoration was American-made. At the turn of the century, it rivaled many of the great European buildings of the period with its elaborate creations in plaster, mosaic, paint and stone, as well as its bold use of the latest technology such as electricity, elevators and pneumatic tubes for transporting book requests. Today the Thomas Jefferson Building houses a wealth of collections and resources unimagined by its creators.

"The Thomas Jefferson Building, The Library of Congress," a 64-page softcover book with 75 color illustrations, is available for $7.95 from the Library of Congress Sales Shop, Washington, DC 20540-4985. Credit card orders are taken at (888) 682-3557.



Books on the Frontier: Print Culture in the American West, 1763-1875



Drawn from the Library's unparalleled collection of maps, photographs, songbooks, almanacs, dime novels, law books, primers and other publications, Richard Clement's "Books on the Frontier" offers a history of book publishing and trade during the period of westward expansion in America. It is published by the Library of Congress in association with University Press of New England.

The frontier is part of the American national identity. As settlers sought the opportunities the frontier offered, the pioneers of the American book trade went westward with them to meet the basic need for reading material and to supply the information and entertainment the printed word provided.

Clement chronicles the exploits of the printers and publishers on the frontier who shared an interest in acquiring presses, printing type and paper; book selling and subscription publishing; and politics. He also tells the story of the readers, such as the men and women of the Great Plains who yearned for the escape of a novel and the missionaries who used books to teach English. Books also took the stories of the frontier back East, where frontiersmen Daniel Boone, Davy Crockett and Buffalo Bill Cody captured the popular imagination.

"Books on the Frontier" is richly illustrated with images of rare and unusual items from the Library and other institutions. Included are photographs, lithographs and posters featuring Buffalo Bill Cody and his "Wild West" show; legal documents such as "The Laws of the Territory of Louisiana," which was published by Joseph Charless at the behest of territory governor Meriwether Lewis; "The Missouri Harmony," one of the first tunebooks printed in the West; several captivity narratives (tales of capture by Indians); an 1803 map of western New York; and guidebooks such as U.S. Army Capt. Randolph Marcy's "The Prairie Traveler: A Handbook for Overland Expeditions."

Richard Clement is also the author of "The Book in America," a social history of books and reading in the United States. He is special collections librarian at the Kenneth Spencer Research Library of the University of Kansas.

"Books on the Frontier" is a 140-page hardcover book with 72 duotone illustrations. The 7-by-10-inch book is available for $29.95 in bookstores or from the Library of Congress Sales Shop (credit card orders: 888-682-3557). ◆

Kids'

continued from page 271

Musical performances by entertainers such as José Luis Orozco, brought to the festival by Scholastic Inc., got crowds singing the Macarena in Spanish and English. Toddlers and parents alike crooned along with George Oakley of Garrett Park Music, singing, "The best time to learn the blues is in your twos" in PBS' Share a Story section.

Visitors voted for their favorite books on AT&T's "Library Wall," staffed by the company's Hispanic Association. By noon, Teresa Rodriguez had refreshed the wall eight times as festival-goers flocked to cast their votes by filling in book spine labels, which were then applied to "shelf rows" on the wall.

"It's good that we brought plenty of wallboard with us," said Rodriguez.

At the end of the day, festival authors with the most votes were R.L. Stine, creator of more than 50 books for young readers, including the "Goosebumps" series, and best-selling mystery writer James Patterson, author of "The Lake House," a sequel to "When the Wind Blows."

Mary Kate Martin, 10, who came to the festival with her mother, Marsha, "all the way from Pennsylvania," was eager to see Avi. "The whole [festival] is just kind of cool," she said.

Parents gathered at tables to pick up brochures from organizations such as In2Books and Half Price Books, which promote literacy. This material provided a wealth of tips on how to get children reading.

Outside the pavilion, books literally came to life. Eleven-year-old Alix Taulbee of Rockville, Md., stood in line 30 minutes to step aboard Scholastic's Magic Schoolbus and meet the series' famous teacher cum driver, Miss Frizzle. "I didn't mind waiting," said Taulbee. "Inside it was awesome. It was like getting to go inside a book. I love the Friz, 'cause she has curly red hair like me."

The biggest smiles came from children hugging their favorite characters, who seemed to leap from the pages of books and PBS television programs. Caillou, Mama and Papa Berenstain, Ord of Dragon Tales and Clifford the Big Red Dog were among the oversized creatures posing for pictures with thrilled children.

Nine-year-old Madeline from Arlington, Va., waited for Arthur, the Aardvark, whose favorite thing to do, naturally, is read. "I like that he's funny and that [the show] is like reality," said Madeline. "When his computer breaks, it doesn't get fixed in five minutes." ◆

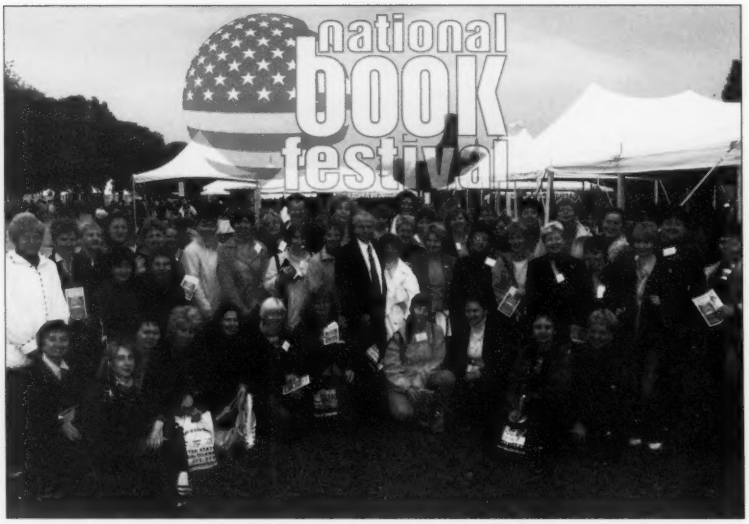
Audrey Fischer is a public affairs specialist in the Public Affairs Office, and Deborah Durham-Vichr is a freelance writer in the Washington area. John Sayers, Public Affairs Office, contributed to this story.

NATIONAL BOOK FESTIVAL
• NEWS FROM THE CENTER FOR THE BOOK • NEWS FROM THE CENTER FOR THE BOOK • NEWS FROM THE CENTER FOR THE BOOK •

Promoting Reading at the Book Festival

By JOHN Y. COLE

The National Book Festival helps the Center for the Book strengthen its mission of stimulating public interest in books, reading, literacy and libraries. The center plays a key role in developing and coordinating the festival's presentations by authors and illustrators. It also draws on its own networks of affiliated state centers and national partnerships to organize the festival's two popular reading promotion pavilions: the Let's Read America I and the Pavilion of the States. Information about the center's organizational networks is available on its Web site at **www.loc.gov/cfbook.**



Center for the Book Director John Cole is outside the Pavilion of the States (above, center, in dark suit) with more than 40 Russian librarians, whose visit to the United States as part of the Library's Open World Program was timed to coincide with the National Book Festival.

Authors & Illustrators at the National Book Festival

The 2003 National Book Festival featured 85 authors, illustrators, poets and storytellers— a record number, exceeding the 61 presenters in the first National Book Festival in 2001 and the 74 at the second festival in 2002. The emphasis on presentations and book signings by popular authors is a hallmark of the National Book Festival, which celebrates the joy of reading by bringing authors and readers closer together—through presentations, question-and-answer sessions and book signings. Moreover, the experience is made available to a worldwide audience through the Library of Congress Web site (**www.loc.gov/bookfest**), where many of the individual presentations by authors and illustrators at National Book Festivals can be seen and heard.

The increase in the number of presentations has been possible largely because of venue changes. The first festival, which attracted a crowd of approximately 25,000, took place on the east grounds of the U.S. Capitol and in the Library's Jefferson and Madison buildings on Sept. 8, three days before the tragic events of September 11, 2001. The 2002 festival was held outdoors on the west Capitol grounds and the east end of the National Mall—a larger space, but one divided by the reflecting pool at the foot of the Capitol. In spite of wet weather and a sniper threat in the Washington, D.C., area, the 2002 festival drew a crowd of approximately 45,000.

Relocation to the National Mall between Seventh and 14th streets in 2003 brought the festival together physically and expanded its available space. The weather was cloudy and cool, but approximately 75,000 people attended.

There have been other changes since 2001, including the addition of new pavilions. However, the qualifications for participation in the National Book Festival have remained constant. Publishers nominate winners of book awards at the national level who are nationally known authors or illustrators and who are excellent speakers.

At left, best-selling author David Baldacci, who lives in Virginia, signs an autograph at the Virginia table in the Pavilion of the States. On right, John Cole greets seven of the Russian visitors at the National Book Festival's reception on Oct. 3 at the U.S. Botanic Garden. Also attending were more than 200 individuals from around the nation who staffed tables in the Pavilion of the States and the Let's Read America I Pavilion.

Publishers are expected to support the travel and lodging expenses of accepted nominees. In addition to soliciting nominations from publishers, the Center for the Book accepts suggestions from Library of Congress staff members, especially subject specialists and recommending officers, and from the White House, particularly Laura Bush's office. The written invitations to participate are signed jointly by Mrs. Bush and Librarian of Congress James H. Billington.

Let's Read America I Pavilion

The active promotion of reading and libraries has been implicit in the National Book Festival from its beginning. Laura Bush, the festival's host and inspiration, established the Texas Book Festival in 1995 to promote reading and to benefit Texas public libraries. This spirit is carried forward in the National Book Festival, principally through the Let's Read America I Pavilion and the Pavilion of the States.

At the first National Book Festival, the Let's Read America I Pavilion, which highlights the reading and literacy promotion programs of the Center for the Book's national, not-for-profit reading promotion partners, was called the pavilion for "Great Ideas for Promoting Reading, Literacy & Libraries." The pavilion name was changed in 2002, and a second reading promotion pavilion (Let's Read America II) was added to highlight the reading promotion projects of festival corporate contributors. In 2003, 60 of the center's 85 national reading promotion partners displayed and distributed information about their reading and literacy promotion programs, including the American Library Association (ALA), Cartoonists Across America, the Institute of Museum and Library Services (IMLS), the International Reading Association and Reading Is Fundamental Inc.

The Pavilion of the States

Since its debut in 2002, the Pavilion of the States has been a popular site for the 50 states and the District of Columbia to promote their own libraries, book festivals, and reading and literacy promotion activities. They have been joined by four U.S. territories—American Samoa, Guam, Puerto Rico and the U.S. Virgin Islands. In 2003 several authors from individual states made appearances at their state tables. The Pavilion of the States is supported primarily by IMLS, which, through the Chief Officers of State Library Agencies, makes travel funds available to state representatives. Further funding comes from the National Endowment for the Humanities, which supports the travel of several state center for the book coordinators. ◆

Above, Wisconsin Center for the Book coordinator Bill Wilson promotes Wisconsin cheese, books and writers in the Pavilion of the States. Below right, the award-winning writer Jane Yolen (seated) greets fans at the Massachusetts table in the Pavilion of the States. To her left is Massachusetts Center for the Book coordinator Sharon Shaloo, who organized Yolen's appearance and book signing.

John Y. Cole is the founding director of the Center for the Book and a member of the Library's steering committee for the National Book Festival.

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